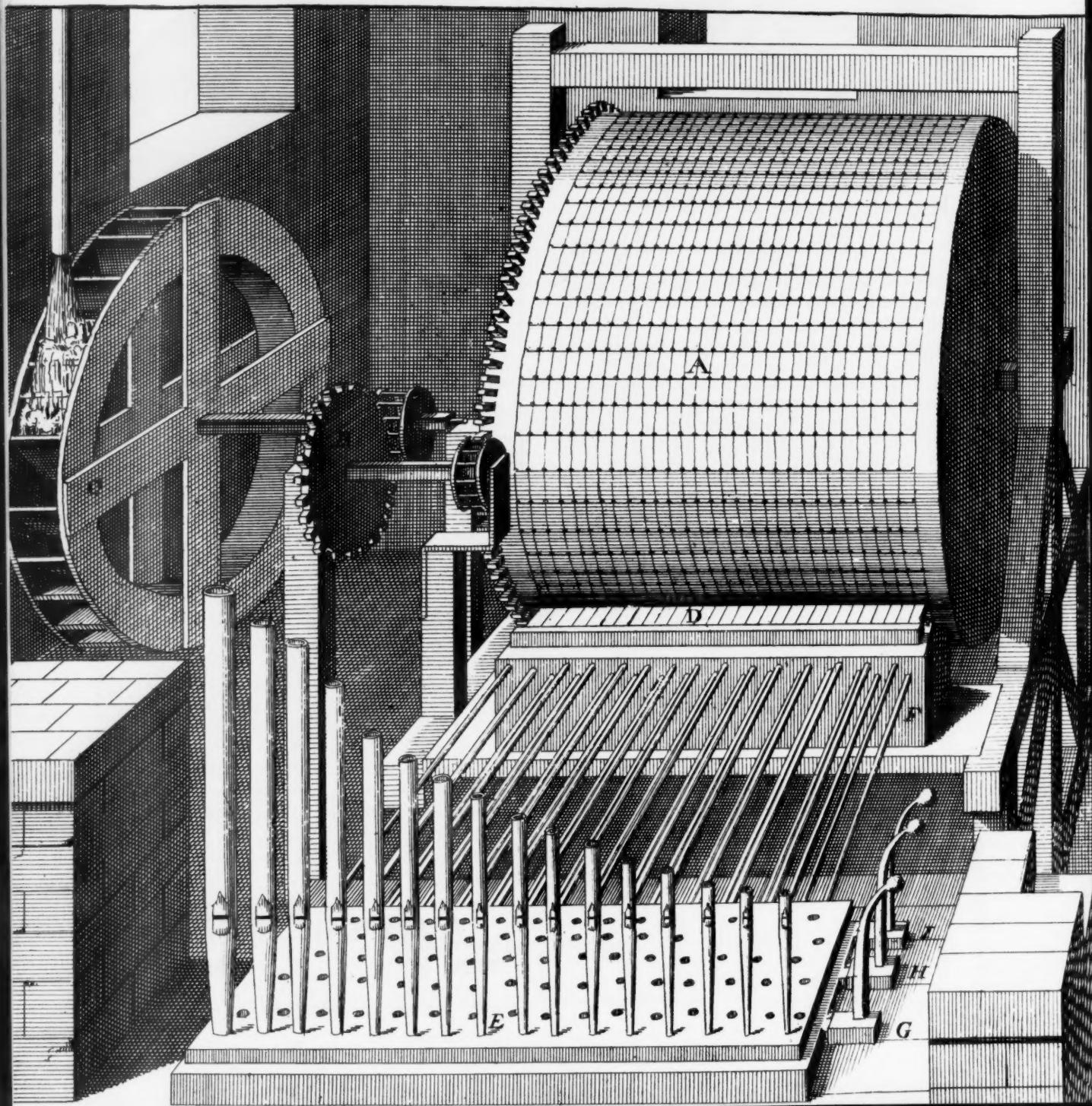
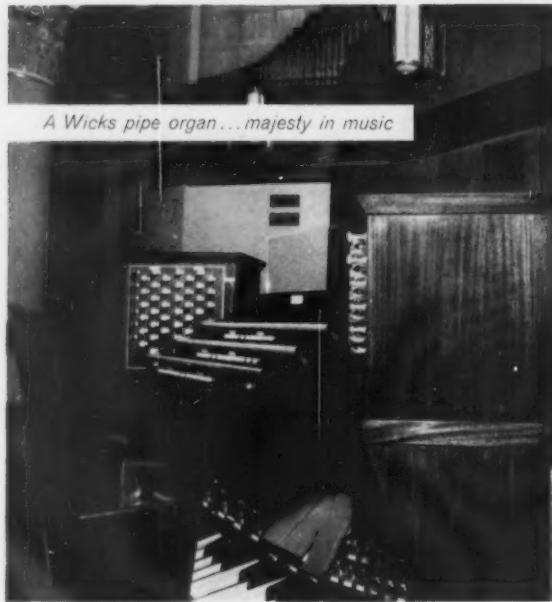


M A Y 1 9 5 9

Vol. 42, No. 5 - 40¢ a copy, \$3 a year

THE AMERICAN ORGANIST





Togetherness: A Wicks Pipe Organ and you

If you were to sit down at this Wicks Pipe Organ right now and play, you would never want to play any other kind of organ again.

Over the years, thousands of organists have discovered the Wicks organ is for them, for *now* and forever. *Why a Wicks?* Because *only* Wicks fully complements the skills of the true artist, providing both tonal and mechanical perfection. And *only* a Wicks assures such keen refinement of all voices with consistent blending into a brilliant ensemble.

There are many more reasons why you and a Wicks Pipe Organ belong together: Wicks' perfection of the "eye-line" console for easy, all around vision . . . custom-building of all parts and complete testing to insure instrument reliability and long life. Find out how you can play a Wicks Organ. *No obligation.* Send coupon for full details.

Wicks

PIPE ORGANS

The House of Wicks • Wicks Organ Company • Highland, Illinois

.....Mail Coupon Today...No Obligation.....

Wicks Organ Company • Dept. 10
Highland, Illinois

Please mail full information on Wicks Pipe Organs to:

Your Name _____

Your Church _____

Address _____

City _____ Zone _____ State _____

2A

Orgelectra . . .



Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN

The finest key action current available

Orgelectra's famous automatic voltage regulation assures an organ of always getting *the proper voltage for the proper amperage*—62 pounds of accurately controlled voltage. Due to this marvelous invention your organ can neither get too much voltage nor too little; it will *always* receive the proper voltage for the proper amperage. Ask your reputable organ technician for your *free Orgelectra booklet*.

LA MARCHE MFG. CO.

3955 25th Ave.

Schiller Park, Illinois

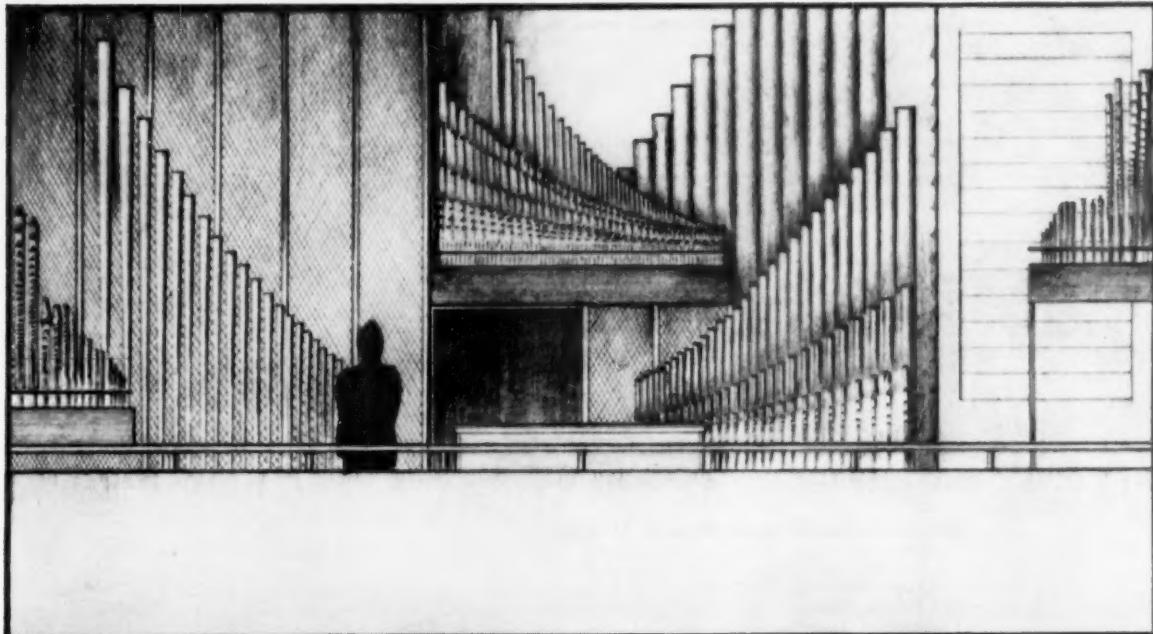
R
e
u
t
e
r



University Lutheran Chapel

Lincoln, Nebraska

Lawrence, Kansas



EDGEBROOK COMMUNITY CHURCH, CHICAGO, ILLINOIS

AEOLIAN-SKINNER ORGAN CO., INC., BOSTON, MASS.

THE AMERICAN ORGANIST®

280 Broadway, Staten Island 10, New York
RAY BERRY, Editor and Publisher

Gibraltar 8-3598

T. SCOTT BUHRMAN, Founder, January 1918

Vol. 42

May 1959

No. 5

COVER

An Old Water Organ (See page 168).....157

FRONTISPICE

Miles Lowell Yates Memorial Organ, Chapel of the Good Shepherd,
General Theological Seminary, New York City. *Organ by Holtkamp*.....166

ARTICLES

Acoustical Excellence in a Small Church — <i>Wilmer T. Bartholomew</i>	167
An Old Water Organ.....	168
Worship Music — <i>Everett J. Hiltz</i>	168
Music in the Synagogue of Today, 2A — <i>Herman Berlinski</i>	170

STOPLISTS

Llandaff Cathedral, Wales. <i>Organs by Hill, Norman & Beard</i>	178
Chapel of the Good Shepherd, General Theological Seminary, New York City. <i>Organ by Holtkamp</i>	180
Chauncey Organ, St. Peter's Church, Weston, Massachusetts <i>Organ by Aeolian-Skinner</i>	180

REVIEWS

Recitals and Concerts.....	181
Music for Organ.....	182
Books.....	182
Choral Music.....	182
New Recordings.....	183

COLUMNS

Index	160
You, the Reader	162
Recitalists	184
Newsnotes	186
Personals	189
Directory	190

EDITORIAL

That Word Acoustics — Home Edition.....176

PICTURES

Immanuel Lutheran Church, Wheeler, Michigan	
Exterior	167
Interior	167
Floor Plan	167
Ray Francis Brown	180
Theodore M. Finney	188

THE MACFARLAND CO., Advertising Representative
8 Elm St., Westfield, N. J., ADams 3-4602—New York: REctor 2-4723

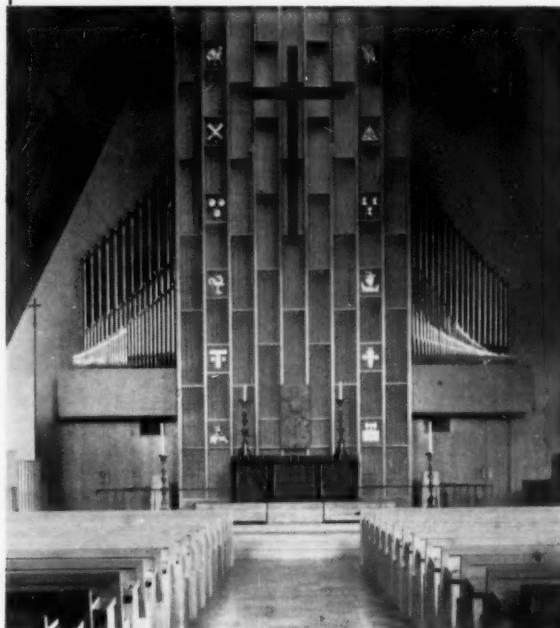
The American Organist is published monthly at 280 Broadway, Staten Island 10, N. Y. by Organ Interests, Inc. Second class mailing privileges at Staten Island, N. Y., with additional entry at New York, N. Y. Copyright 1959 by Organ Interests, Inc., \$3 a year, 40¢ a copy. Made in U.S.A., May 1959, Vol. 42, No. 5. All rights reserved.

**Marble Collegiate Choir Series
FOR MIXED VOICES
BY
CHARLES RAYMOND CRONHAM**

Angels Holy, High and Lowly20
God of our Fathers25
O Morning Star20
Give to the Winds Thy Fears20

(Sample copies on request)

J. Fischer & Bro.
Harristown Road
Glen Rock, N. J.



Pedal Choir Swell Great

**CHURCH OF
THE GOOD SAMARITAN
PAOLI, PENNSYLVANIA**

A Superior Setting
A Superior Placement
A Superior Instrument

Architects: Wright, Andrade & Amenta
Philadelphia

AUSTIN
HARTFORD 1, CONNECTICUT

You, the Reader

POSTSCRIPT TO S O S-BIGGS

TAO:

Letters or lethargy? Let's all get behind the dual appeals from M. P. Möller, Inc., and from the Editor of TAO for letters either to CBS in New York or to WEEI regarding the E. Power Biggs Sunday morning broadcasts.

As a former member of the New York staff of the radio network with which Toscanini was associated for many years, and as a longtime member of Mr. Biggs' radio audience, I should like to add a few suggestions of my own to those in the "S. O. S." editorial in the February issue of TAO.

First of all, for the benefit of those outside the listening area of WEEI, I should like to report that for the immediate present, Mr. Biggs is largely back on the air. But this news is no excuse to relax this campaign; if you've written one letter already, presumably to CBS in New York, let this bit of news serve as an excuse to write to your local station, if it once carried Mr. Biggs' program and has since dropped it. If you haven't written at all, you could either praise WEEI for re-instating the program or could beseech either CBS or your local station to do what WEEI already has done.

As a former employee of NBC, I should like to tell you that letters from an organization, whether it's a local branch of a national organization or just a separate group by itself, usually receive much more consideration in the Audience Mail office of a radio network home office than letters from individuals. This leads me directly to the suggestion, already acted upon in our newly-organized local chapter of the AGO, that letters from any of the various units of the Guild might find their way into CBS Program Department meetings more easily than letters from individual members of the Guild.

Don't get the idea that it's too late now for letters to do any good. Even at WEEI, where the program is back on the air, there is no assurance that the series will go on indefinitely, as it seemed to do until last January.

The fact that WEEI did re-instate the program, even though for the last three weeks the new organ in the Busch-Reisinger Museum has not been heard, should serve as an indication that this station, at least, is not totally indifferent to the impact of audience mail, particularly those letters which are

short and which carry a punch. The very continuance of Mr. Biggs' radio concerts beyond March 8 may well depend upon the amount of mail received by WEEI since the program was restored.

Letter or Lethargy? *Let's make it letters!*

Robert R. Covell
Newport, R. I.

■ Although TAO had to officially close these columns to the huge amount of mail received about the Biggs broadcast series, the content of this letter was felt to be urgent enough to require inclusion, late as it was received. As writer Covell has stated, letters from organizations carry more weight than those from individuals, but TAO feels the collective totality of ALL letters (assuming the amount great enough) has impact in itself.

In consequence, TAO recommends that you KEEP WRITING. Do it until you receive a personal answer—then reply to it as it may deserve. If a series of organ broadcasts is to be put back on the air, it will be only because the desire for it is made known without question, at headquarters. Let's prove that organists are NOT lethargic. The Editor

have lovely 8' tone as well as the harmonic-correlative stops to give full-organ tone that "envelops the listener in a golden sea of sound" instead of slapping him in the face with unrelieved fundamental.

Mr. Dunham's view of the harpsichord is as untutored as that of a man who would say (with equal justice) that the piano produces nothing but a series of louder and softer thumps, like a group of tuned dishpans. The harpsichords of my acquaintance are as expressive as organs. His German may be as inadequate as mine; I was taught that the word *klavier* in *Das Welltemperite Klavier* means keyboard, not clavichord.

So he prefers the piano. This is his right, but it is not his right to imply that there is something wrong with someone who prefers to hear music performed upon the instruments for which it was written. Should we perform violin concerti upon the oboe if Mr. Dunham prefers the oboe to the violin?

Your magazine is, in general, the finest in its field.

Wendell H. Blake
St. James Day School
Texarkana, Texas

Below are quotations from letters sent directly to author Dunham concerning his article "Tonal Beauty."

Just by way of encouragement, let me say that I will stand up and be counted with you on every point of your TAO article, a part of which was recently reprinted in the Fischer Edition News.

Please keep on saying what you believe, with my very best wishes.

Lauren B. Sykes
Portland, Ore.

Thank you very much for your article. After reading it myself, I passed it along and the consensus is that it expresses the views of many organists. Selection of music, type of organ, and registration form a trinity of controversial subjects, but you have managed to blend them together with extraordinary common sense. You express my sentiments down to a tee.

Frank T. Edds
Toronto, Ont.

I want to congratulate you on your very excellent and thought-provoking article. I have been getting more disgusted each month at the stupid prattle and ravings of some of our J.M.D.'s (Juvenile Musical Delinquents). . . . This disease and fad seems so stupid when you listen to the conversation of some of the proponents. We must spell names in

HUGH PORTER

School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

Lockmiller Organ Co.

PIPE ORGANS INC.

West Coast Rep. for Schantz Pipe Organs

2724 W. Jefferson Blvd., Los Angeles 18

Republic 2-0111

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'

(Six Editions)

8111 North St. Louis Avenue

Skokie, Illinois

THE AMERICAN ORGANIST

German, or Dutch, and we must have tracker action. Now, these people do not have a very practical or honest approach to an organ problem especially where a church is concerned, for they would deny the church the advantage of good console placement, and good control of the instrument; and if they had their way, there would be no solo reeds, no good chorus reeds whatever, no real strings or celestes, and the flutes and "Oktaus" would be spitting at you to the detriment of whatever tone the note might have when it finally settled on it.

John Van V. Elsworth
Watertown, N. Y.

ORGAN REPERTOIRE IN SCHOOLS

TAO:

Though I feel it frequently accomplishes little to answer published "letters to the editor" with more of such letters, I was struck by a letter on page 9 in the January issue. Though I read the issue late and therefore my answer is also quite late, I still take exception to Mr. Hiltz's letter.

I cannot believe that Mr. Hiltz's department is the only school in the country in which a well-rounded organ repertoire is taught. Neither can I believe that my department at Oberlin nor any other department has a monopoly on a well-rounded repertoire.

I am sure that the critics of the repertoire

taught in most of our organ departments have seldom if ever bothered to investigate on the school grounds what is actually taught and performed. I even wonder if they have bothered to look at the official program booklets. A glance at the enclosed booklet will show that Oberlin and many other schools—as well as Colorado—occasionally dare to venture beyond the year 1750 so far as repertoire is concerned.

As an example, and again claiming no monopoly for ourselves, I offer the Oberlin Conservatory of Music 1957-58 program booklet. You will find three faculty and guest artist programs*** nine senior recitals programs. Strangely, they seem each to have ventured beyond the Baroque period—if my eyes are correct.

In the section of student recital programs, I note performance of music by the following composers for organ (in order of appearance): Alain, Lübeck, Reubke, Bach Bruhns, Buxethude, Bach, Bach, Bach, Vaughan Williams, Widor, Buxethude, Bach, Bach, Purcell, Hindemith, Bach, Hampton, Bach, Franck, Mozart, Handel, Bach, Franck, Duruflé, Bach, Franck, Bach, Pachelbel, Bach, Bach, Brazinski, Walther, Pepping, Buxethude, Widor, Scheidt, Dupré, Franck, Bach,

Franck, Bach, Bach, Dupré, Bach, Karg-Elert, Handel, Bach, Bach, Reger.

A breakdown shows that of these 51 performances on regular Wednesday mixed (all media) student recitals, 32 were by composers other than Bach, leaving 19 by Bach. Of these 32, there were 21 composers after the Baroque period leaving 11 by Baroque composers.

Grigg Fountain
Oberlin Conservatory of Music
Oberlin, Ohio

AGO MIDWINTER CONCLAVE

TAO:

May I congratulate you on the especially fine reportorial job which you did with reference to the Midwinter Conclave in New York last December. The February 1959 issue of TAO is an outstandingly fine one.

A. Elbert Adams, M. D.
Southeastern Regional Chairman, AGO
Greenwood, S. C.

TAO:

Although I carry my AGO membership in my wife's name, I am interested to read your pub from "kiver to kiver." My Latin

announcing the new JOURNAL OF CHURCH MUSIC

an entirely practical monthly magazine issued eleven times yearly.

Journal of Church Music contains

- feature articles
- practical suggestions for music leaders
- reproductions of anthems
- reviews of books of interest to the church musician
- announcements and news of choir schools and music festivals

Circulation is limited to choir directors, organists, clergymen, directors of church music and children's choirs and others concerned with selection of music.

Subscription rate—\$3.50 per year.

Fill out this coupon for FREE copy or 1-year subscription

JOURNAL OF CHURCH MUSIC, Dept. A
2900 Queen Lane, Philadelphia 29, Pa.

Please send me a free copy of the magazine.
 Please enter my subscription for one year.
Enclosed check or M.O. for \$3.50 Bill me

Name.....

Address.....

City..... Zone..... State.....

Name of Church..... Denomination.....

Position in music department of my church.....

PROTECTING the ARTISTRY of BUILDER and VIRTUOSO



Austin Organ in St. Jarlath's R. C. Church
Oakland, California

... SPENCER ORGOBLO®

Organists and organ builders know—peak performance is possible only with *dependable* air power. Smooth flow, absence of surges or mechanical noise...these qualities are *absolutely vital*.

That's why, for years, the world's leading organ builders and maintenance experts have specified the rugged, reliable Spencer ORGOBLO.

The all-electric, all-steel ORGOBLO requires no bolting down...no special foundation...lasts a lifetime—and more.

REQUEST DESCRIPTIVE
BULLETINS ON SIZES
FROM $\frac{1}{2}$ H.P. UP.



The **SPENCER**
TURBINE COMPANY
HARTFORD 6, CONNECTICUT

of 45 years ago is a bit rusty now, leading me to go to you to settle a question which has arisen from my perusal of the Feb. number. On page 60, right hand column, 4th paragraph of blackface type, I note "Osanna, Benedictus, ANGUS Dei," etc., occurs. In our church bulletin this number was listed last summer as "AGNES Dei." Perhaps you can straighten out the sex of this number for me?

Don't ask me to decide between tracker and electric actions, though I'm eligible to the Organ Pumpers' Guild, before we installed a new Aeolian-Skinner after the old church burned.

Orchestra leader Harry Van Haan, of the WEH ensemble which plays at local Mt. View House, W. F. Dodge & Son, Inc., once announced "Woodland Whiskers" in a Sunday evening program***

W. E. Howard
Whitefield, N. H.

■ We can only retort: "Oops!" but have the consolation, if perhaps only partly valid, that TAO is not the only journal in which typographical errors appear. We will try in the future to exclude the bovine influence, will hope those who ready church leaflets may be exposed to a refresher course in what might loosely be termed "liturgical sex."

The Editor



Build your own ELECTRONIC ORGAN

New organ builder's manual gives you the facts! Profusely illustrated, 123 page manual gives complete specifications, prices, and parts lists for hi-fidelity 2, 3 or 4 manual electronic organ. Horseshoe or straight stopboard.

Send \$2.00 to

ELECTRONIC ORGAN ARTS, INC.
4878E Eagle Rock Blvd., Los Angeles 41, Calif.

Louis F. Mohr & Company

ORGAN MAINTENANCE

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

EMERGENCY SERVICE

Yearly Contracts

Overhauling and Repairs

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

"An Organ Properly Maintained
Means Better Music"

TRACKER VS. ELECTRO AGAIN

TAO:

In all this discussion of types of chests, action, and touch, there seems to me to be oversight of one vital factor: distance. Anyone who has played a large unaltered Dutch or German organ of three manuals with slide chests and tracker action knows that the response of the keys, or the touch, varies from one manual to another. That inevitable variation is due to the fact that some divisions of the organ are closer to keyboards than others. The Positiv, being the closest, has the shortest, simplest, and most direct tracker connections; the Hauptwerk, being usually in the main organ case some distance above the keyboards, may have somewhat heavier touch with slower response; the top manual, whatever it may be called, being highest of all and farthest away, has still heavier touch and still slower response.

Along with variation in touch goes difference in "immediacy" or sense of relation to the pipework. Again, the Positiv comes first: one hears clarity, directly, and with awareness of individual speech characteristics, the sounds produced from that division. The effect from the Hauptwerk is more generalized as well as more detached—less direct, less personal. From any smaller, more remote divisions, the player feels as detached as though electric action intervened. Both the relative slowness of the rate of travel of sound and the inevitable rapid increase in weight and corresponding decrease in responsiveness of direct-mechanical action are responsible for this result.

It seems to me, in summary, that if an organ is small, if the pipes are close to the player, and if there are no more than two manuals, each tonally so equipped as to be usable ordinarily uncoupled, the organ may well be made with tracker action. But if the instrument is at all large, or even of medium size, and if there is any appreciable distance between keyboards and pipes, what advantage there may be, aesthetically and psychologically to the player, through the use of tracker action, is more than cancelled out. The more uniform response from the various divisions made possible by electric action along with avoidance of sluggish response and heavy touch, give the electric action a decided advantage in the great majority of situations.

A test between responsiveness of adjacent and remote divisions of the organ may not be easy in this country, but such old organs as those at St. Gervais, Paris; the Cathedral, Poitiers; the New Church, Amsterdam; Alk-

maar; Ottobeuren—to cite but a few known personally to the writer—demonstrate the point with conclusive clearness. Most convincing was a tryout and comparison such as this, made in the summer of 1926 at St. Lawrence's, Rotterdam—then the largest organ in Holland, but unfortunately destroyed during the recent war—which was a large four-manual tracker instrument. Through the kindness of Mr. H. de Vries, the organist, I was able to go over this organ in some detail. The difference between the Positiv, right at one's back while playing, and the third and fourth manuals, in clarity of tone and rate of response, was striking. All four divisions coupled together on the second manual made playing upon that keyboard so slow and difficult as to be almost impossible. In such case, whatever advantage the tracker might have in other places, was most effectively cancelled out. And the key to the difficulty seemed to be primarily the distances between keys and pipes that were involved.

Aside from the action, and its effect upon the speech of the organ pipes, there is a considerable, and important, factor involved in the design and construction of the chest. Slide chests are usually associated with tracker action but the association is by no means inevitable. The earliest German organs were built with a primitive type of chest long

ANTIQUE PIPE ORGANS

by

**SNETZLER
GREEN
LINCOLN**

and other noted Georgian Organ Builders occasionally available.

All carefully restored by the internationally recognized specialists.

N. P. MANDER LTD.

St. Peter's Organ Works
London, E.2
Shoreditch 4747

CHESTER A. RAYMOND

PIPE ORGAN BUILDER

Specializing

**Church Organ
Rebuilding**

OVER 30 YEARS EXPERIENCE

44 Spring Street, Princeton, N. J.

Member Associated Organ Builders of America



*HOW? Get book, METRONOME TECHNIQUES, \$1.00

For \$1 book, or information, write

FRANZ MFG. CO., INC.

54 Wallace Street
New Haven, Conn.

since obsolete. And some organs of fairly recent construction had electric action connected to slide chests. But this is a separate subject, involving individual discussion.

William King Covell
Newport, R. I.

TAO:

The format and content of your excellent magazine at last move me to subscribe. A check is enclosed. I think the January issue was remarkable for interesting content, particularly the article from Mr. Berlinski, and another from Ronald Arnatt on which I want to comment.

At the recital by Jean Langlais last January at the Cleveland Museum, two themes, mimeographed, were passed out to the faithful. After the prepared works had been heard, an announcement was made that the artist would improvise on the submitted themes. I think Mr. Arnatt would have liked to use this instance as an example for his well-put comments. I regret now that I immediately discarded the two phrases, but it was quite apparent they were contrived and outside the visiting organist's natural idiom. Although, as Mr. Arnatt says, the improviser usually turns the submitted material to his own best use, in this case the germ apparently did not stimulate Langlais' creative instincts, for it was one of the shortest improvisations of visiting Frenchmen I have heard. He played long enough to sound the two themes together and then quit. (Perhaps I ignore a virtue?)

I support your writer's opinion that people who risk extempore construction should be allowed to proceed on their own grounds. If one must submit a theme, for goodness sake let it be consonant with the performer's own style, and not (for example) take every other note out of a certain Franck piece and expect the organist to rhapsodize on the

residue.

David S. Harris
Akron, Ohio

TAO:

It was exceedingly gratifying to read (TAO January) Dr. Leonard Raver's fine critique of Fraulein Roesller's playing at the Protestant Pavilion. We were in Professor Schneider's class at the same time a few years ago.

Apparently your reviewer was not able to take in the "six concert d'orgue" at the Abbaye de Maredsous, a weekly series commencing on 16 July and ending with Marcel Dupré on 20 August. Others who played were Charles Hens, Heinrich Funk, Jean-Jacques Grunewald, Michael Schneider and Jean Verrees. I have had the privilege of hearing Dupré play that recital, which was the "Chemin de Croix de Paul Claudel, illustration musicale de M. Dupré." The old master sat practically motionless at the console in the gallery, and the *Prie-dieux* were such that they became seats facing the console. A monk read the poetry—the original inspiration for the the improvisation which eventually became the Chemin. Dupré was most charming afterwards, talking mostly in French, a bit of English, and Professor Schneider and I trying to make him understand our bad French.

This series had nothing to do (officially) with the World Exposition, but it was held at the Abbaye because there was no good large organ near the Fair where these distinguished organists could play.

David Pizzaro
Saint Philip's Church
Durham, N. C.

TAO:

Your letter on February 10 was duly received. I had secretly hoped for a favorable reply, but I appreciate the aid you have given

me and I thank you most heartily.

Agreeable to your request, here is some further information: the project comprising the installation of a new console with complete pedal and alteration of certain stops, amounts to 950,000 francs, about equal to \$2000.00.

I prefer the money be sent me, for I believe shipping a pedal-board from the U. S. to France would prove too costly. Also the console must be adapted to our organ whose action is mechanical.

Can you send me the names and addresses of those who will send me money for our project so that I may thank them personally? Thank you.

Let me add regarding the musical relations of our two countries, that our Seminary has supplied two musicians to the U. S.: (1) Abel L. Gabert, who lived in America from 1907 to 1925, first as choir director in Morristown, [whether this is Pennsylvania or New Jersey was not included. Ed.] then as Head of the Dept. of Ecclesiastical Music at the Catholic University of America, Washington, D. C. (2) Abbé Marion who succeeded L. Gabert at Morristown.

Finally, we had the honor of numbering among our students, while he was at La Côte St. André, in 1810, the great composer Hector Berlioz, whose renown has long since traversed the Atlantic.

For any other details I am at your service. With renewed thanks, sir, and grateful acknowledgements.

Abbé Henri Bin
Petit Séminaire du Sacré-Cœur
Voreppe (Isère), France

■ As indicated in an earlier issue, TAO will be more than happy to receive any contributions from its readers. Please be sure to include your name and address so this may be sent on to Abbé Bin. The Editor

JAN BENDER

Organ Compositions

- Twenty Short Organ Pieces No. 97-3948 \$2.00
- Processional on "All Glory, Laud, and Honor" No. 97-1396 1.00
- Toccata, Aria and Fugue No. 97-4396 1.25

Choral Compositions

- Te Deum Laudamus (English) No. 97-6273 .65
- Psalm 150 No. 97-6278 .40
- Sing to the Lord a New Song For five-part vocal choir and five-part brass choir No. 97-1420 1.75
- (Full Music Edition)
(Children's Edition)
- Hodie Christus Natus Est No. 97-6305 .75
- (Lat. & Eng.) No. 98-1450 .50
- The Word Was Made Flesh No. 98-1431 .30
- He Hath Done All Things Well No. 98-1067 .20
- Now Unto Him That Is Able No. 98-1079 .20
- He Which Hath Begun a Good Work No. 98-1068 .20
- Lord, Save Us No. 98-1160 .20
- Many Shall Come from the East and West No. 98-1096 .20

Jan Bender, Director of Church Music in Lueneburg, Germany, will teach classes in organ and church music at the University of Denver, from June 15 - August 21. For information, write to Roger Fee, University of Denver, Denver 10, Colorado.

Concordia

PUBLISHING HOUSE

3558 So. Jefferson Ave. St. Louis 18, Missouri

MAY 1959

The Canadian Music Journal

Published quarterly by the
Canadian Music Council

SPRING 1959 is a special issue on organs and organ playing in Canada to commemorate the Jubilee Year of the Canadian College of Organists.

Annual subscription: \$3.00

Single copy \$0.75

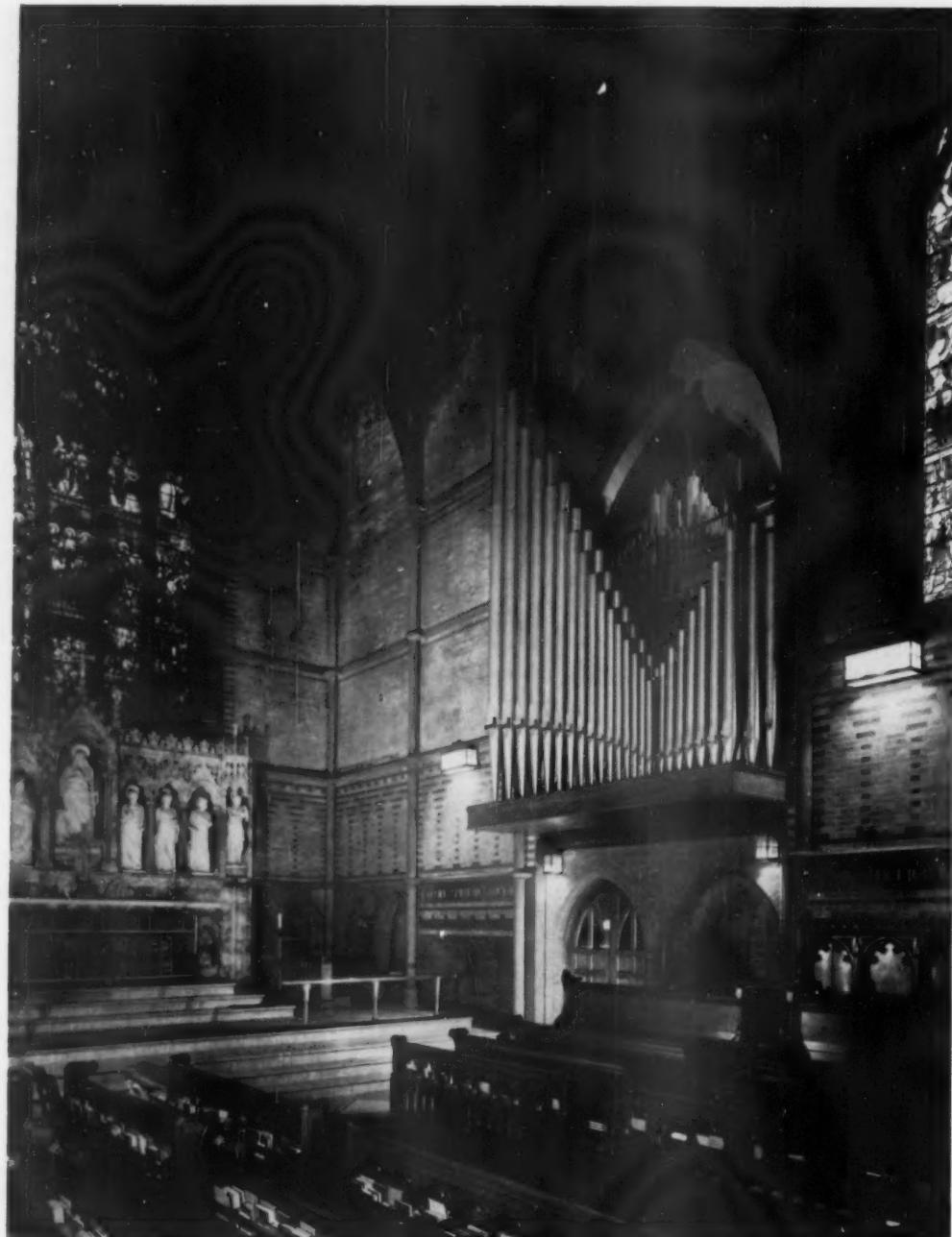
THE CANADIAN MUSIC JOURNAL

University of Toronto Press
Toronto 5, Ontario, Canada

165

Miles Lowell Yates Memorial Organ

Chapel of the Good Shepherd
General Theological Seminary
New York City



Organ by Holtkamp (see Stoplists)

The American Organist

Acoustical Excellence in a Small Church

Wilmer T. Bartholomew

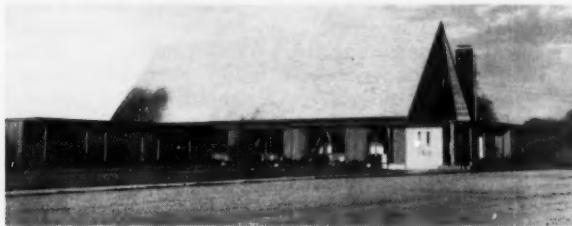
The author will be remembered for his excellent article "Acoustics and the Music of the Church," in TAO for November 1957. Mr. Bartholomew is minister of music in East Congregational Church, Grand Rapids, Mich., consultant in church acoustics and organ design, charter member and Fellow of the Acoustical Society of America, and author of the textbook, "Acoustics of Music."

The pages of TAO have carried a constantly increasing volume of material, both articles and letters, dealing with the present-day problems of church acoustics. This is both healthy and encouraging. The distribution of such information, much of it coming from well informed sources, will increase awareness of what has been happening, and will also help church musicians to deal intelligently and effectively with the problem as it affects their own particular situations.

One frequently hears about specific church buildings that are handicapped by unsatisfactory acoustical treatment, either by poor structural arrangement, excessive use of sound-absorbing materials, or both. It seems desirable, therefore, to offer examples of outstandingly good work along these lines, with the idea that the church musician who is vitally concerned with what looks like a potentially bad situation in a proposed building, or in a remodeling program, may have some positive suggestions to offer.

A good acoustical situation in a church need not be expensive. In fact, it will frequently represent a considerable saving over the cost of construction which makes use of highly absorbent "acoustical materials" (which, ironically, usually destroy the acoustic values of a church).

This is well illustrated in Immanuel Lutheran Church of Wheeler, Michigan, a small and beautiful sanctuary of modern design, built at a cost of less than \$100,000, including all equipment. The church was dedicated in 1956 and is shown in the photo below. It is worth a trip to Wheeler to see and hear what has been accomplished.



Constructed on clean and dignified lines, the design is based on a simple A-frame truss form, with a roof envelope of solid cedar planking, as shown in the interior photograph. Such a large area of reflective sloping roof aids a congregation in the singing of hymns. People sing better when they hear each other and when they hear a bit of reverberation—"group psychology" perhaps, but a real aid to worship. The baffle effect of the large trusses helps to diffuse and mix the sound, thereby lessening the prominence of a single rear-wall echo. Reflections from these

heavy 8" by 16" timbers every sixteen feet along the ceiling give the minister and choir a sense of the room, with reflections from each beam arriving at slightly delayed intervals.



The side wall at the organ chambers, on the right side of the chancel, is splayed, or slanted, outward to carry the roof triangulation down to the floor line, as shown in the plan view. An unusually good installation of an Allen electronic organ, costing approximately \$5000, has been made, with the speakers profiting from the horn effect of the splayed corner.



The hard surfaces of the plate glass gable ends, and the wood planking over the entire ceiling, in conjunction with a minimum of carpeting and the absence of seat cushions, permit a satisfactory amount of reverberatory "life," even though the seating capacity is only 325. A calculation made by an acoustical engineer indicates that the reverberation time at 500 cycles should be somewhat over 3 seconds in the empty church, and about 1.5 seconds when the church is two-thirds full; and that, moreover, the balance, at 125, 500 and 2000 cycles is excellent. This means that the interior will not be excessively brilliant at the high end of sound, nor excessively "boomy" at the low end—*important for both music and speech.*

There is also an overflow wing which can accommodate 80 persons. Normally closed off from the nave, it doubles as a fellowship hall or a Sunday School facility. Along one side are a beautifully equipped kitchen, a choir robing room, and a spacious study for the pastor.

A very pleasant change from a present trend in church construction is the complete absence of any exposed cinder or cement block walls, either inside or outside the building. All visible interior surfaces are wood, glass, hard white

plaster, or brick. The exterior is red brick, except for the large areas of glass.

In this structure, it has been demonstrated most effectively that low cost, attractive appearance, and ideal acoustical environment for both speech and music can indeed be wedded in the design of a house of worship.

These happy results, economically achieved, are due principally to the architect and builder. The architect, Mr. Glenn M. Beach, of Saginaw, Michigan has had the good fortune and experience of work with an organ builder in installation and tuning, and also of the study of the voice. Furthermore, he has designed a house for Robert Noehren, organist of the University of Michigan.

These experiences have been of help, he says, in the design of churches with acoustical excellence. The builder of Immanuel Church was Mr. Ernest Delemeester, of Wheeler. The organ installation was made under the supervision of William G. Peck of Detroit, the Michigan dealer for Allen Organ Company, Inc., who brought this church to my attention. The minister until recently was the Rev. Daniel Richert, a son of the former pastor, the Rev. Otto Richert.

AN OLD WATER ORGAN

The following information about the cover photo was sent TAO by C. J. Robb, consultant on the preservation of old churches, mansions, theatres, military monuments and curios, who lives at Timpany, Ballynahinch, County Down, Ireland. We express our appreciation to Mr. Robb for sending this material to TAO. The Editor

In the history of the organ the hydraulic instrument is of the greatest antiquity and dates long before the bellowed organ. The cultured ancient Romans had water-organs in their theatres and we find these instruments in the hippodromes of Constantinople.

They were of course all pneumatic in the broad sense but the water mechanism was used to compress air in cylinders connected with a wind chest instead of bellow. In the early 18th century the

wealthy nobility and landed classes of Ireland, who nursed the arts and music in those days, before the pianoforte, turned to the organ and the hydraulic organ came into use again.

Back in 1712, the Marquis of Antrim had a wonderful organ on the hydraulic drive principle constructed at his seat in County Antrim, Ireland. This old engraving shows it well. The waterwheel, C, drove through the gearing, B, the great musical cylinder, A, like the modern chiming machine. The musical studs in the cylinder actuated the keys, D, which released the compressed air from wind trunk, F, also filled by compression bellows behind. The keys played the pipes on their stuffing-box, G, and so hydraulic music came forth. This self-playing organ of the noble Marquis was indeed a wonder of its age. The organ even in its automatic form has been in use for a long time.

C. J. Robb

WORSHIP MUSIC

Everett J. Hiltz

Mr. Hiltz, head of the University of Colorado's Department of Organ and Church Music, wrote the following editorial for the "Square Tower," the parish paper of The First Congregational Church, Boulder, Colorado, where he is organist and choirmaster.

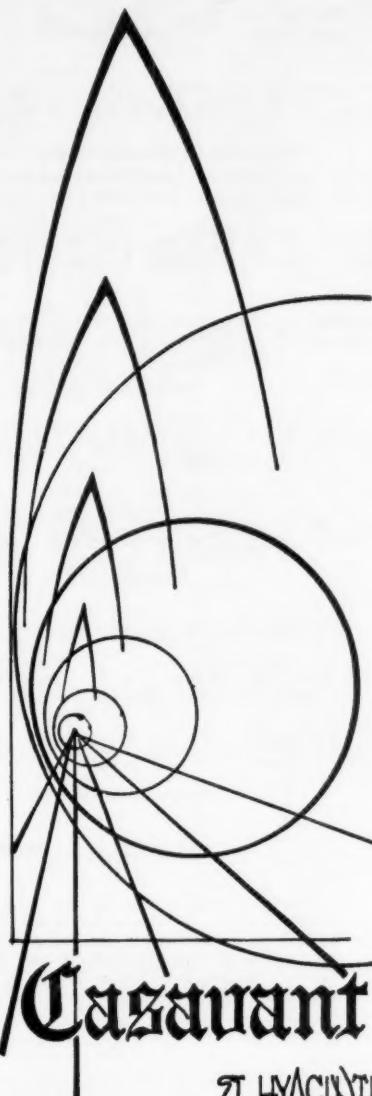
In planning music for the worship service we have an unusual opportunity and obligation at First Church, Boulder. Although all music must be worthy for divine worship either as an act of worship or as an aid to the act of worship, there is a responsibility to those who worship here and this is where our uniqueness is evident.

Our Congregational heritage suggests a varied approach and our local church an even more varied approach to the selection of music. Obviously, no one type of music would suit all of our members' needs. Our selection of music is catholic in its finest sense. It is no more selected to please or entertain than the sermon. It is hoped that each expression of organ or choral music will be in an idiom which will help some reach greater heights of worship (develop an empathy with the liturgy) while those not so touched will stretch their minds and souls toward this end.

Thus a contemporary organ prelude such as the Litany by Myron Roberts played a few weeks ago met with mixed reactions. A litany is an incessant plea and this composition brought the plea to the full intensity of the organ, as though one's eyes were lifted to the heavens, with outstretched arms, then suddenly the worshipper is on his knees again. Certain university students felt the impact of this composition while at least one worshiper was bothered. The idiom was strange. On the other hand, the following Sunday we sang a setting of "The King of love my Shepherd is" by a late romantic composer, Edward Bairstow. This is a superior setting to the more popular (in many churches) setting by Percy Rowe Shelley, yet during rehearsal one of my choir members couldn't resist whistling bird calls (they're an individualistic lot!) and after church two others asked when we were going to discard it. Our choir's musical growth is appreciated, but for some church members this setting might be of significance, and it isn't cheap.

In planning our music we attempt to correlate the sermon anthem with the scripture reading and sermon, adding another dimension to the instruction part of our worship. We try to find texts and music which are worthy and we use great music from all periods and schools of composition. Compositions may be disliked because they are not understood or because they are understood too well! People like what they know, yet familiarity with the trite or obvious breeds contempt. When the music fits your worship category we are gratified. When it doesn't, try to find its meaning and worship through it. If you can't stand it, drop us a note and we'll try to give you another chance soon to become familiar with it!

ACOUSTICS



From a musical standpoint, the organ and church building are one; the organ depends upon favourable acoustics for its ultimate success, and poor acoustics will deprive the finest organ of its grandeur. Reverberation is an acoustical property essential to sustaining warmth, colour and the distinction of the various voices and of the tonal ensemble of the organ. Since the great musical literature of the church was conceived, composed and established in a reverberant acoustical environment, elementary musical taste requires that this great literature be heard under comparable acoustical conditions.

Favourable acoustics for the organ, choir, and speaker demand balanced acoustical design. Experience has proved that "dry" acoustics are as harmful for speech as for music, making necessary the use of speech reinforcement systems in small churches which, otherwise, would not need them.

In larger churches, the use of carefully designed speech reinforcement equipment will improve intelligibility and retain the natural quality of speech, while permitting more favourable musical acoustics.

Overly long periods of reverberation are detrimental to musical clarity as well as to speech, but musical clarity can be greatly aided by the natural articulation of skilfully voiced pipes.

Good proportioning of the building and the correct use of exposed interior materials will give excellent results in the majority of churches being built today. Coordination between organ builder and architect in the planning stage is the only way to solve the problems of acoustics and organ placement. Our competent consulting staff is always available for study of these problems and your inquiries are invited, without obligation.

Casavant Frères

ST. HYACINTHE P.Q. CANADA

LIMITÉE

C.J. LAFRAMBOISE PRESIDENT

L.I. PHILPS TONAL DIRECTOR

C.H. PERRAULT VICE PRESIDENT & GENERAL MANAGER

Music in the Synagogue of Today, 2A

Herman Berlinski

Due to the length of Part 2 of author Berlinski's series of articles, the first section of which was published last month in TAO, the material below was held over until this month because of space limitations.

The Editor

THE SEPHARDIC JEWS

"Jewish litterateurs of the Middle Ages identified Spain with Sephard of the prophecy of Obadiah (verse 20), in which the exiles of Jerusalem had found refuge; and in consequence of this, southern Jewry in general ultimately came to be termed, somewhat loosely, Sephardim." (Cecil Roth: THE EUROPEAN AGE IN JEWISH HISTORY, THE JEWS, edited by Louis Finkelstein, Jewish Publication Society of America, 1949, Vol. I, page 221).

Sephardic Jews are those who settled in the Moorish and Catholic Spain, Portugal and southern France between the 8th and 15th centuries. After their expulsion from Spain and Portugal in 1492, they settled in southern France, Italy, the Netherlands, Turkey, and in some of the Balkan countries; quite a few returned to the Orient, including the Holy Land. The descendants of the Sephardim proclaim themselves heirs of a great Jewish cultural tradition. Under rule of the Arabs in Spain, the Jews enjoyed at least a temporary freedom permitting them thus a full deployment of their creative faculties.

Hebrew poetry flourished; poets like Solomon Ibn Gabirol (1021-1069) and Judah Ha-Levy (1086-1140) composed poems which enriched the Jewish liturgy and added a particularly individual touch to the liturgy, which, up to this point, had derived its language from the biblical texts exclusively. Gabirol, by using Arabic meters such as in the *Adon Olom*, opened a new avenue of rhythmical expression in Jewish music. In addition to Arabic influences, there were also those of the Spanish folklore of the many provinces of Spain. The Sephardim are as proud of all these diverse elements in their music as they are of their tradition in the pronunciation of the Hebrew language. It is indeed the Sephardic pronunciation which has become the accepted Hebrew version in present-day Israel.

Many an organist has been baffled by the different spelling of words like Boruch and Barukh, Sholom and Shalom. The preponderance of the vowel "a" is a sure indication that the Sephardic version of the Hebrew language is being used. Composers like Darius Milhaud and Leon Algazi, who are both proud descendants of the Sephardim will, of course, use the Sephardic pronunciation in the Hebrew text.

Many Sephardic melodies, in contrast to the melodies of Eastern Ashkenazic origin, have a bright and rhythmic quality. The Friday Evening Service is ushered in by a series of psalms and the famous L'cho Dodi. This is but one of the few occasions where the spirit of the liturgy is neither solemn nor somber. The use of some Sephardic melodies has become quite popular among composers of our day.

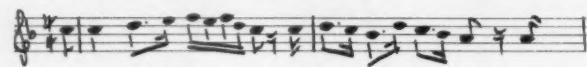
These melodies are jewels in the crown of Jewish religious expression, as are the Sephardic contributions to the liturgy. The Sephardim, it is true, are only a small minority among the Jews in the United States. However,

the heritage they have left us is of great importance. The Sephardim lived, at least for a time, without persecution, and have thus added a note of virility, optimism, elegance and gracefulness to Jewish music. Such qualities are precious in a body of music which is so often dominated by somber, pessimistic and melancholic strains.



Three Sephardic Melodies for the L'cha Dodi.

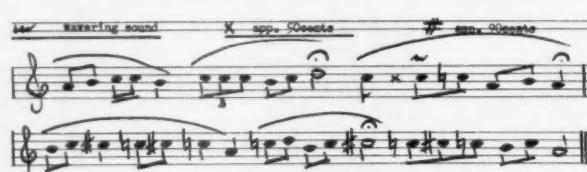
Source: A. Z. Idelsohn: Jewish Music and Its Development, Tudor Publishing Company, New York, 1948.



Sephardic Oriental



Sephardic Italian



Sephardic Amsterdam

THE ASHKENAZIC JEWS

"Germany was termed by the medieval Rabbis Ashkenaz (Gen. 10:3), and hence the term Ashkenazim, in contradistinction to Sephardim, came to be applied to their descendants, and ultimately to German-Russian and Polish Jewry as a whole." (Roth, op. cit.).

The overwhelming majority of Jews in America are of Ashkenazic origin. Therefore, the music tradition of the Ashkenazim prevails in almost all the Jewish congregations in this country. But even within the Ashkenazic realm there is variety. One must not forget that Europe, geographically a small continent, gave birth to a number of different languages, cultures and civilizations. This diversity is also reflected in the religious music, and even more in the secular folklore of the European Jews.

It is therefore necessary to divide the Ashkenazic Jews into two categories, those who lived in Germany, France, Italy, England and Central European countries such as Austria and Old Bohemia, the *Western Ashkenazim*, and those Jews who lived in Russia, Poland, Lithuania, Galicia and the Balkan countries, the *Eastern Ashkenazim*.

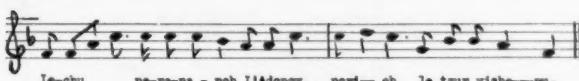
THE WESTERN ASHKENAZIM

"The oldest Jewish settlement in Germany was in the Southwestern part, on the banks of the Rhine and Main. At the time of Charlemagne there already existed several Jewish communities in the German districts of his Empire. According to tradition, Charlemagne settled the Italian Kalonymos family in Mayence in the 8th century. He likewise imported a Jewish sage from Bagdad, Rabbi Machir, and placed him in Narbonne, Southern France. From that time on Jewish learning and tradition were transplanted into France and Germany. The Kalonymos family had a tradition that its ancestors came from Palestine. During the 10th and 11th centuries the immigration of Rabbis of the Orient into France and Germany, and from Italy into Germany, was considerable." (Idelsohn, op. cit., p. 129).

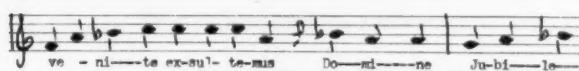
Idelsohn points out repeatedly the fact that the Jews arrived from the Orient, via Italy or directly, at a time when Germany's music was in its infancy and incapable of influencing Jewish song. It has long been an interesting parlor game among musicologists to provide an answer to the question: Who influenced whom?

For all practical purposes, it will suffice to know that the German Jewry of medieval times developed certain characteristic modes and a specific set of melodies for each holy day. Formidable problems face the musicologist who tries to determine the Oriental background of even the oldest melodies of German Jewry.

All Orientals are accustomed to the use of microtones. Did, then, the Jews continue to sing in micro-tones, even though living among peoples whose music was penta-tonic and diatonic? In the process of changing over from former micro-tonic practices to diatonic concepts, a major concession was granted to the music of the West, the Germans of course, included. This seems to be in contradiction to Idelsohn's statement that German song was at that time incapable of influencing Jewish song. In any case, the music of the medieval German Jews became modal in a diatonic sense.



Psalm 95: Psalm mode as used for the introduction to the Friday Evening Service.



Psalm 95: Invitatorium (Same text as Hebrew melody—"O come let us sing . . .") (Gregorian, Mode V.).

The modes are predominantly of a major character, and a certain amount of the melodic material has a medieval, middle-European flavor. But as long as the Hebrew language was used for the liturgical text, there was no danger that the process of melodic interpenetration would result in a complete destruction of the identity of the Jewish melos. The following examples of Ashkenazic melodies and their Latin counterparts show both the similarity and the difference in their shape, curvature, rhythmical stresses and accentuation. The church melody has a certain tendency to dwell on equal rhythmical values. Such simplified rhythms were not only a product of the stress-accentuated Latin language, but should be considered also as a preparation of the melodic line to serve as a *cantus firmus* in the slowly evolving contrapuntal concepts of the Christian

church. The Jewish melody remains florid and follows the assymetrical accentuation of the Hebrew language, and, true to old Oriental concepts, shows no concern for harmonic or contrapuntal possibilities.



Bor'chu—for the High Holy Days (Special motif).



Hymn by Paulus Diaconus (720-799). According to Idelsohn, this motif can be traced back to the time of Pope Gregory I.

With the outbreak of the Crusades, the contact between Jews and their Christian neighbors was broken. The music of the West developed, and the music of the Jews remained in a state of stagnation.

"The reasons for the stagnation of the musical creation of the later period of the medieval era are manifold. Of first importance is the desperate social position into which the Jews were forced since the 13th century . . . Jewish culture, a product of a small, oppressed and disfranchised, dwindling and scattered minority, declined, impoverished by reason of cruel persecutions and brutal expulsions from century old settlements to Eastern Europe, to Italy, and the Balkans." (Idelsohn, Op. cit., p. 175).

The darkness of the medieval age lasted for the German and for all Western Ashkenazic Jewry until the beginning of the 18th century. When the walls of the Ghettos fell, there was so much left to recapture and to rediscover in the development of Western civilization that it was only human to begin in a self-conscious manner by underestimating the traditional values which had been the companion of isolation and humiliation.

THE EASTERN ASHKENAZIC JEWS

Starting in the 12th century, the Jews from Germany and Central Europe, oppressed and persecuted, migrated eastward into Poland and Russia. There they came into contact with Jews who had lived in Russia centuries before their arrival. These Jews originally came from Persia, the Caucasus, and the Crimea. Some were remnants of old Jewish Greek colonies settled around the Black Sea, and others perhaps were descendants of the Tartaric tribe of the Chazars who had converted to Judaism during the 8th century. How the late arriving Jews from Germany succeeded in imposing their medieval German dialect upon the native Eastern Jewry is still an unexplained phenomenon in Jewish history.

This dialect, Germanic in structure, became mingled with Hebrew and Slavonic words, what is known today as the Yiddish language. This language, capable of expressing the full scale of human emotion in all its subtleties, should not be confounded with the ancient and biblical Hebrew, a purely Oriental language. Hebrew remained throughout all Jewish history the language of the liturgy.

The original Eastern Jews obviously surrendered their native languages to the idiom of the Western newcomers, who, in turn, eventually surrendered the songs which they had brought from the banks of the Rhine and Main to the far more Oriental melodies of the Eastern brethren.

"Now it is to be taken for granted, although no description of examples remains, that before the German immigration, the Eastern European Jews had a Synagogue song for their service, and that it was

probably Oriental. While they neglected their tunes in favor of those of the newcomers, they retained the decidedly Oriental strain of their music, and this they introduced into the Ashkenazic Synagogue song. Hence, Eastern Europe orientalized the traditional Synagogue song, both in its elements and in its forms, by freeing it of the fixed mold of European melody, and developed again the unfettered improvisation of the modes." (Idelsohn, Op. cit., p. 183).

Eastern Ashkenazic song, as it has come to us, is strongly Oriental. Its modes are predominantly of a minor character. The following example demonstrates the melismatic, florid character of Eastern cantorial chant.



Adon Olom, Eastern Ashkenazic style. From Idelsohn: Thesaurus of Jewish Music, Vol. 8.

As a conclusion for this second half of the second article in this series on *Music in the Synagogue of Today*, it should be stated that the Jewish composer here in America has begun to consider the total heritage of Oriental, Sephardic and Western and Eastern Ashkenazic music as one total block of values. He is free, regardless of his own origins, to use these materials as part of his creative endeavors. It is his property.

Every melody reflects a part of the Jewish past and is also capable of becoming the starting point of music in a most contemporary idiom. We will dedicate the third part of this series to a closer description of the various modes and the biblical cantillation, and only in the last (fourth) article will it be possible to analyze some of the contemporary works in Jewish liturgical music.

Announcing SOUTHWESTERN REGIONAL CONVENTION June 15 - 18

in
Wichita Falls, Texas

North Texas Chapter — Host

for information inquire:

North Texas Chapter AGO
3000 Hamilton
Wichita Falls, Texas

Organ and Church Music

Fenner Douglass
Grigg Fountain
Leo Holden

Oberlin Conservatory of Music
OBERLIN, OHIO



**"Yes, Go Ahead
with the Plans for
our New Church"**



**Mr. Architect —
the time to bring
in the Pipe Organ
Expert is NOW!**

Proper organ placement and satisfactory acoustical conditions should be a MUST. You, the organist, can be of great assistance — insist on early conferences with an organ builder. MÖLLER'S Engineering Department and sales technicians welcome this opportunity.

Look for this insert in the May issue of Protestant Church Magazine or write to us for your copy.



Renowned for Pipe Organs Since 1875



MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA
THE AMERICAN ORGANIST

Allen

TONAL SUPERIORITY

...an accepted fact, not an idle claim!

Some of the nation's most eminent musicians and leading churches have named Allen Electronic Organs among the finest instruments available for the production of organ tone.

The quality of an Allen Organ speaks for itself . . . and we invite you to see and hear the truth for yourself!

Tone-wise and performance-wise, there's an Allen to satisfy every organ requirement . . . from attractive small models to large, three and four manual custom series instruments, the world's largest and finest electronic organs.

Allen Organs are guaranteed for five years.

Write Dept. 3105 for free literature.

ALLEN ORGAN COMPANY
MACUNGIE • PENNSYLVANIA

The most respected name in electronic organs

Allen organs

Schlicker Organ Co., Inc.

1530 Military Road

Buffalo 17, New York

WESTMINSTER CHOIR COLLEGE

William F. MacCalmont
President

John Finley Williamson
President Emeritus

Alexander McCurdy
Head, Organ Dept.

Princeton, New Jersey

GRAY-NOVELLO

Now Available!

THE HANDBELL CHOIR

A Manual for Church, School and Community Groups

by

DORIS WATSON

Choir directors, ministers, school leaders and others interested in a new and absorbing music program will want to read this informative manual. "What is a bell choir?" "How can one be formed?" "What are the advantages of such a program?" These are a few of the questions which are answered in this brief informative guide.

The material used is based on the many hundred of inquiries which have come to the author, and is almost sure to answer the reader's questions. Those who are planning a handbell choir will find all the necessary organizational steps outlined. Those who direct a choir or ring will find helps which will make their experiences more meaningful. Those who have heard about the handbell choir will want to consider what it can mean for their church, school or community activity. Price \$5.00

THE H. W. GRAY CO., Inc.

Agents for NOVELLO & CO., LTD.
159 East 48th St. New York 17, N. Y.

GRAY-NOVELLO

THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

through its qualified members can best serve you and your church. Consult a member BEFORE plans for a new church or remodeling program are completed. Valuable and necessary information will be given without obligation.

MEMBERS

Builders
 Aeolian-Skinner Co., Inc.
 Boston 27, Mass.
 Austin Organs, Inc.
 Hartford 1, Conn.
 Estey Organ Corporation
 Brattleboro, Vt.
 Hillgreen, Lane & Co.
 Alliance, Ohio
 Holtkamp Organs
 Cleveland 9, Ohio
 M. P. Möller, Inc.
 Hagerstown, Md.
 Chester A. Raymond
 Princeton, N. J.
 The Reuter Organ Co.
 Lawrence, Kansas
 Schantz Organ Co.
 Orrville, Ohio

Organ Supply Corp.
 Erie, Pa.
 Orgelectra, LaMarche Mfg. Co.
 Chicago, Ill.
 W. H. Reisner Mfg. Co.
 Hagerstown, Md.
 A. R. Schopp's Sons
 Alliance, Ohio
 Schulmerich Carillons, Inc.
 Sellersville, Pa.
 The Spencer Turbine Co.
 Hartford 6, Conn.

Maintenance

Arthur J. Fellows
 St. Paul, Minn.
 Midwest Organ Service
 Granite City, Ill.
 William Redmond Organ Works
 Dallas 1, Texas
 F. C. Wichlak & Son
 Chicago 34, Ill.

FREE BOOKLET

"The Creation of Organ Beauty and Tone"
A helpful guide when purchasing a new organ. Obtain a copy without obligation from

The American Organist

280 Broadway

Staten Island 10, N. Y.



BUILDERS OF ORGANS SINCE 1898

Hillgreen, Lane and Co.
ALLIANCE, OHIO

Your inquiry is invited . . . }

Represented by
WM. D. MANLEY
ATLANTA, GA.

J. ALEX KOELLEIN
NASHVILLE, TENN.
JOHN McCLELLAN
WICHITA, KAN.

WM. N. REID
SANTA CLARA, CAL.
D. BYRON ARNESON
MINNEAPOLIS, MINN.

Fifth Annual
**SUMMER SCHOOL OF
 CHURCH MUSIC**
 BERKELEY, CALIFORNIA
JULY 13 - 24

For musicians and clergy who wish to deepen their understanding of liturgical music.

FACULTY

VERNON DE TAR

Head, Organ Dept., Juilliard; Organist and Choirmaster, Church of the Ascension, N.Y.C.

LEO SOWERBY

Composer; Organist and Choirmaster, St. James' Cathedral, Chicago

AND SEVERAL OTHERS

COURSES

PLAYING LITURGICAL SERVICES

ANTHEMS FOR SMALL CHOIRS

LUTHERAN LITURGICAL TRADITION

EPISCOPAL HYMNAL

MUSICAL ANALYSIS

AND OTHERS

FOR MORE INFORMATION, WRITE:

Mr. Norman Mealy, Director
 Summer School of Church Music
 2451 Ridge Road
 Berkeley 9, California

POTOMAC SUMMER SCHOOL
 for Organ
 Hagerstown, Maryland
July 6 - 17

Two weeks of concentrated study of the Organ.

Repertoire - Performance - Construction
 Class and Private lessons.

Scholarships — Half tuition expense to any student gaining first or second place in American Guild of Organists Regional contests.

Write for brochure to

Ernest White
171 South Prospect Street
 Hagerstown, Maryland

Make plans NOW to attend the
Unconventional Convention
 Northeastern Region A.G.O.

Top-rate program assured—details to be announced

June 29-30—July 1

For further information:

Robert K. Hale, Chairman
 Gossville, N. H.

New Augsburg Publications

**ORGAN MUSIC FOR THE
 CHURCH YEAR**



Improvisations by
 G. Winston Candler

Here is fresh material for the church organist, suitable for chorale preludes, offertories and postludes. Medium to moderately difficult selections based on hymn tunes, chorales, plainchants, and original compositions. Topical index suggests selections for the seasons of the church year.

24 selections including The God of Abraham Praise—If Thou But Suffer God to Guide Thee—All Laud to God the Father—The Morning Star—Alleluia, Song of Gladness.

\$3.00

**SEVEN IMPROVISATIONS ON HYMNS
 AND FOLK TUNES** by Margrethe Hokanson

For Festival Days and
 Special Services

Easy to medium arrangements. These are new harmonizations on some of the best-loved hymns and carols of the church.

Contents: Rejoice, All Ye Believers—A Child Has Been Born—O Jesu So Meek, O Jesu So Kind—Twas on That Dark, That Doleful Night—Children of the Heavenly Father—Easter Morning, Joyous Dawning—Crown With Thy Benediction.

\$1.75



Margrethe Hokanson

Both books include Pipe and Hammond registrations

Order from your local dealer or from

AUGSBURG PUBLISHING HOUSE

426 South 5th Street

Minneapolis 15, Minnesota

Editorially Yours

THAT WORD ACOUSTICS — Home Edition

Previous onslaughts editorially on the subject of acoustics have been concerned with public places—churches and auditoria. But today one sees in magazines and on TV and hears on radio the infiltration by a few manufacturers of acoustical products of the "hard sell" for the home.

The arguments are handsomely conceived by experts in the advertising field to produce the biggest impact possible. Since this certain conception may not be precisely immaculate in relation to both purpose and result, we are of the opinion there is considerable which must be held to close scrutiny before any home owner barges out and buys up the local warehouse supply of acoustical materials.

Firstly, let us all get this straight (the advertiser stresses this point in his sales argument): **sound absorbing materials have but one main purpose—TO CONTROL NOISE.**

As previous words in these columns have reiterated, noise can be a highly disturbing factor, when uncontrolled, for the best auditor reception of both speech and music. In the church or concert hall, however, the real issue is the control of outside, unwanted noise. This simply is not accomplished by padding interior surfaces.

Conditions, purposes, and the results of sound—in the home—are different. So are the size and shape of the spaces. Let's look first at the so-called "living areas," excluding now the recreation room, now more commonly known as the "family" room.

The living rooms of most residences today have wall-to-wall carpeting and a certain amount of over-stuffed furniture of one type or another. In most living rooms we have seen or have been in, this is far more than enough to provide adequate absorptive properties. As a matter of fact, this type of room is not by any means the best area for best listening to music—there's too much absorption, and usually in the wrong places.

To cover the ceiling of a living room with acoustical absorbents is a highly questionable procedure—after all, some surface has to remain reflective unless, of course, you are the type of person who relishes the uncouth, padded acoustical qualities of a mortuary, where sound is deadened to the nth degree, quite purposely.

We have neither the intent nor the space to go into the business of where one's loudspeaker or speakers for music listening in the living room should be. Suffice it that this must be related closely to reflective surfaces which will assist in the faithful reproduction and transmission of sound without undue loss in quality and quantity. Since dining rooms and other "living" areas are usually not so important as listening areas, we shall pass them by. The same goes for bedrooms.

Now let's take a gander at those "recreation" and "family" rooms which architects and builders would have you believe you cannot be without, lest you fall behind the Joneses.

These spaces are basically for relaxation and fun, an area where the small fry can raise all the whoop they wish, where the teen-agers can stage their rock-n-roll parties—all that sort of thing. There may perhaps be a valid reason to install an acousticalized ceiling here to keep sound

and noise down to an acceptable decibel count. We think a space of this type should be considered, in all respects, as a room where the interior finishes and the furnishing can take almost any kind of beating.

Often times this room will have a TV, a record player (or juke box), the home movie equipment and all that sort of thing. Since the walls and floor are more often than not of fairly reflective nature, the ceiling could be absorptive. However, a calculated long look should be made if this space is also to be the disseminator of music, basically, for a ceiling covered with commercial absorbents may well absorb sound in a very uneven pattern from low to high frequencies. We suspect that in homes, as well as in churches and concert halls, absorptivity is judged upon not more than one or two sound frequencies—a questionable final determination.

One point we would like to get across to you is that it is most easy to over-do the absorptivity of any space, that the purpose and all that goes on in any particular room must be analyzed thoroughly and decisions made before any acoustical materials are chosen. In the first place, there are dozens of these materials, and their absorption patterns vary greatly, as do their looks. Some have regularly spaced holes, others have holes irregularly placed in an apparent attempt to get away from this particular conformity type; yet others have no holes but their design and construction is just as absorptive and not necessarily in the best manner.

There are numerous ways in which absorptive materials may be installed and some of these make a great difference in the way sound is absorbed. All these factors must be included in your thoughts before making final decisions.

If you are a hi-fi nut and want to hear every little thing that presumably has been pressed into a recording or received on a tape, you will automatically veer away from any absorbing elements as a natural course—up to the point where echoes of any kind defeat the result of best sound reproduction. It is of secondary interest to you if the sound-level is so high that the neighbors across the street and down the block are startled into wondering if they forgot to turn off their TV, radio or record player. You are interested primarily in trees, not in forest—you want to "hear everything" even if this is at the cost of actual fidelity. The innate distortion evident in such a condition as this should be far more widely understood.

So let's not be sold down the river by the makers of commercial acoustical absorbents until such time as we have studied, then determined just what kind of environment we really want to live in. There can be, and quite easily, a happy medium determined between a space which is as confusing as it is deafening and one which is deadier than the proverbial doornail (by the way—isn't that a peculiar expression?).

That medium should be a music-listening area in which there is an intelligent balance between absorptivity and reflectivity (and both these elements in the right places in relation to the source and the projection of sound)—a space which is acceptable on all accounts. Today, with lower ceilings and smaller rooms, this is sometimes a neat trick to determine, but we think it can be done.



Response!

Response is what you feel the instant you touch the keys of an organ. Response is also what you hear...what you create musically.

At the Baldwin Organ, you are complete master of response. When keys are depressed smoothly for a legato effect, the response is a true legato. The Baldwin exclusive gradual key contact gives a dynamic build-up of tone for the

pipe-like quality of the traditional organ. On the other hand, when playing staccato, the response is crisp and fast. Whatever the music, you cannot "outplay" the Baldwin key action.

For more detailed information concerning electronic organs, write for our easy-to-read "Questions and Answers" booklet. A free copy awaits your request.



ALSO BUILT BY BALDWIN: ORGA-SONIC, SPINET ORGANS; BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS
MAY 1959

IMPORTANT BOOK FREE!

The Baldwin Piano Company,
Building O-3, Cincinnati 2, Ohio

Please send FREE BOOK "Questions and Answers"

Name _____

Address _____

City _____ Zone _____ State _____



Stoplists

LLANDAFF CATHEDRAL

Llandaff, Wales

Wm. Hill & Son and Norman & Beard, Ltd.
London, England
Voices—49. Ranks—56. Stops—86. Borrows—
7. Pipes—2734.
All manual ranks 61 pipes unless otherwise
noted.

GREAT (Unenclosed)

Quintaton, 16 ft.
Open Diapason, 8 ft.
Spitzprincipal, 8 ft.
Stopped Diapason, 8 ft.
Octave, 4 ft.
Principal, 4 ft.
Koppelflute, 4 ft.
Octave Quint, 2 2/3 ft.
Super Octave, 2 ft.
Tierce, 1 3/5 ft.
Fourniture, 4r (19-22-26-29), 244
(Double Trumpet, 16 ft., So.)
(Harmonic Trumpet, 8 ft., So.)
(Octave Trumpet, 4 ft., So.)
Solo to Great
Swell to Great
Positive to Great

PRIMARY SWELL

Lieblich Gedeckt, 8 ft.
Viola, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft., 49
Geigen Principal, 4 ft.
(Fifteenth, 2 ft., from Plein Jeu)
Plein Jeu, 3r (15-19-22), 183
Contra Fagotto, 16 ft.
Trompette, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.

SECONDARY SWELL (Enclosed in main Swell box)

Open Diapason, 8 ft.
Hohl Flute, 8 ft.
Salicional, 8 ft.
Harmonic Flute, 4 ft.
Salicet, 4 ft.
Tremulant
Octave
Sub Octave
Unison Off
Solo to Swell

POSITIVE (Unenclosed)

Principal, 8 ft.
Chimney Flute, 8 ft.
Octave, 4 ft.
Gemshorn, 4 ft.
Nazard, 2 2/3 ft.
Blockflute, 2 ft.
Tierce, 1 3/5 ft.
Cymbal, 3r (29-33-36), 183
Dulzian, 16 ft.
Tremulant
Unison Off
Great to Positive
Swell to Positive
Secondary Swell to Positive
Solo to Positive

SOLO

Claribel Flute, 8 ft.
Spitzflute, 8 ft.
Spitzflute Celeste, 8 ft., 49
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Tremulant
Tuba (unenclosed), 8 ft.
(Double Trumpet, 16 ft.)
Harmonic Trumpet, 8 ft.
(Octave Trumpet, 4 ft., 12)
Octave
Sub Octave
Unison Off

PEDAL

All ranks 32 pipes unless otherwise noted.
Contra Salicional, 32 ft., 56, full length to
GGG

Open Wood Bass, 16 ft.
Violone, 16 ft.
Sub Bass, 16 ft., 44
(Salicional, 16 ft.)
(Quintaton, 16 ft., Gt.)
(Principal, 8 ft., Gt.)
(Bass Flute, 8 ft.)
(Salicet, 8 ft.)
(Fifteenth, 4 ft., Gt.)
(Fourniture, 4r—19-22-26-29—48, balance
from Gt.)
Contra Trombone, 32 ft., 12
Trombone, 16 ft., 44
(Fagotto, 16 ft., Sw.)
(Posaune, 8 ft.)
(Octave Trumpet, 4 ft., So.)
Great to Pedal
Swell to Pedal
Positive to Pedal
Solo to Pedal

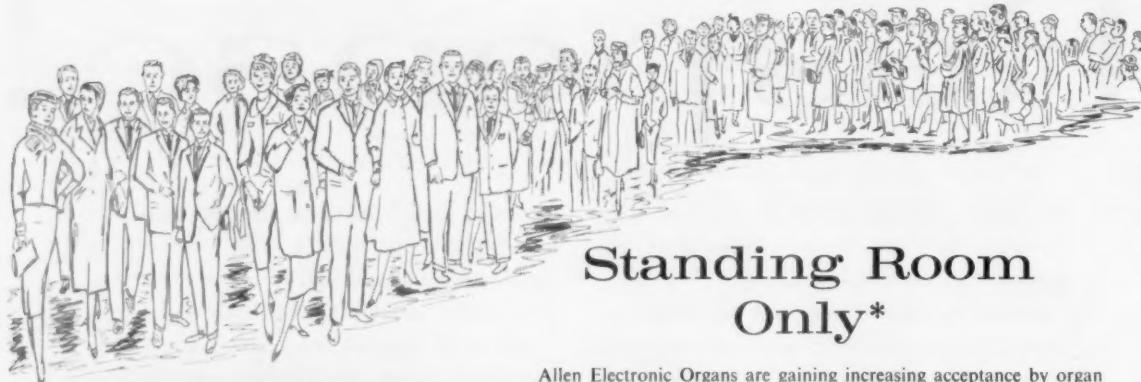
COUPLERS—16.

COMBONS—34: G-7. S-8. Sec. S-3. Po-4.
So-4. Pd-7.

CRESCENDI—3: Sw. So. Register.

The following information has been graciously supplied TAO by the builders of the organ.

Wm. Hill & Son and Norman & Beard Ltd. of London can trace back an unbroken history of organ building knowledge and practice for more than 200 years. Hill, Norman & Beard have been associated with the organs in Llandaff Cathedral for many years and following the recent restoration of the building, made necessary by the severe damage caused by enemy action in 1941, the company was instructed to design and build the new organ for the cathedral.



Standing Room Only*

Allen Electronic Organs are gaining increasing acceptance by organ music enthusiasts. Eager to hear the brilliant performance of Pierre Cochereau, a world-renowned and much respected organist, so many people amassed at the First Presbyterian Church in Stamford, Connecticut, recently that hundreds could not gain admittance, and 1200 others listened in a "standing room only" crowd.*

Since there have already been several other musical programs, including one presented by another internationally famous organist, it is gratifying to us indeed to realize that this is not merely the initial surge of interest in a new church building and a new organ, but rather of sustaining interest in a fine musical instrument.

ALLEN ORGAN COMPANY
Dept. 3105

Macungie, Penna.



the most respected name in electronic organs

Allen organs

THE AMERICAN ORGANIST

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.
MURLIN MANUFACTURING CO. — Quakertown, Pa.

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue
KANSAS CITY 4, KANSAS

Church Organ Company

ORGAN BUILDERS

MAINTENANCE REBUILDING REPAIRS

Specializing in Pipe Organ Service in the Eastern States
18 Walton Street Telephone KI lmer 5-4150
Nixon, N. J.

CLAIRE COCI

Studio of Organ

Courses in Church Literature and private instruction in concert repertoire.
Head of Organ Dept.—Dalcroze School of Music
Accredited Teacher—School of Sacred Music
Union Seminary

175 West 72nd Street, New York 23, N. Y.
TRafalgar 4-0422

Pipe Organ

PARTS AND SUPPLIES

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.
Member of the Associated Organbuilders of America

HILLIAR

MAY 1959

NOW!

"LIVING" TONE

WITH NEW HAMMOND TONE CABINET



Another example of Hammond leadership
in product development

Organ music now comes brilliantly alive for you with Hammond's new tone cabinet. No matter where you play, organ tones now approach the beauty of those originating in the largest, acoustically alive cathedral.

String tones are mellower, basses smoother, woodwinds more clearly defined. The vibrato has a rich new multi-rank effect. And wherever your music is heard, it flows around listeners in a new "living" three-dimensional tone . . . produced by a remarkable new three channel amplification.

Try it yourself. Obviously, you can truly judge this new "living" tone only by hearing it. And so your Hammond dealer invites you to come in and play the concert model Hammond with the new tone cabinet. Come in any time!



HAMMOND ORGAN

...music's most glorious voice



giving technical details of the new Hammond tone cabinet.

Hammond Organ Company
4228 W. Diversey Avenue
Chicago 39, Illinois

Send new Hammond tone cabinet folder.

Send color catalog of Hammond Organs.

Name _____

Address _____

City _____

ZONE COUNTY STATE

©1959, HAMMOND ORGAN COMPANY

Prior to the war damage the interior of the cathedral was frequently criticized as being more like a large and rather undistinguished parish church, both in arrangement and appearance. In the recent work of reconstruction the aim has been to combine painstaking restoration with creative art and new mediums to express that elusive quality, the Cathedral atmosphere.

The mediaeval screens of stone or wood separating the Nave from the Choir are familiar in many British Cathedrals and very often the organ surmounts this screen or pulpitum. On the site of one such mediaeval pulpitum at Llandaff, a parabolic arch of reinforced concrete has been built to make an interesting and inspired break between the Nave and Choir and yet leave the west to east vista open at floor level (see April cover). Surmounting the arch is the cylindrical shaped organ case and crowning the whole structure is the *Majestas* by Sir Jacob Epstein, a 16 foot high statue cast in unpolished aluminum, which may well prove to be one of the greatest works of religious art of this century.

The new four manual organ, incorporating some of the parts and pipework of an earlier instrument, has been described as one of the finest "English Classical" organs built in modern times. Reflecting contemporary thought in organ design the interesting tonal scheme has been carefully designed to suit the performance of all music of all periods and schools.

An unusual feature of the instrument is the unenclosed Positive which is mounted within the Pulpitum and is designed especially for the performance of classical literature. The Pedal is provided with two 32 ft. ranks—Contra Salicional and Contra Trombone—and the Swell contains a secondary accompanimental department playable from the Swell or Positive keys.

The Solo includes a Spitzflöte Celeste, a singularly beautiful stop of surprising rarity. The Great, complete with Diapason chorus up to a four rank Fourniture, has the Tierce available as a separate stop, and tapered Spitzprincipal in place of the more usual second Open Diapason. This ensemble is topped by a magnificent Tuba on 15 inch wind pressure.

The Stopknob console, detached from the organ and arranged on a gallery opposite the instrument, is fashioned in solid English oak, with keys, stopknobs and thumb pistons of unbleached tusk ivory. The interesting main organ case, containing pipes of the Pedal Contra Salicional, was built to the designs of Mr. George Pace, F.S.A., F.R.I.B.A., the cathedral architect.

In the April Cover photo the main organ will be noted on the Gospel side of the altar, with the console opposite, as mentioned above.

The organ was used for the first time in June 1958, when it accompanied the Festival Service, the opening ceremony of the Cathedral's Festival of Music and Drama. The full resources of the new organ were heard in recital by Jeanne Demessieux during this festival.

This Hill Norman & Beard organ, incorporating parts of the 1898 Hope-Jones instrument, was drawn up in consultation with the cathedral organist, Eric Fletcher, B.A., Mus.B., F.R.C.O.

HOLTKAMP ORGAN COMPANY
Cleveland, Ohio
GENERAL THEOLOGICAL SEMINARY
New York, New York
Miles Lowell Yates Memorial Organ
Chapel of the Good Shepherd
Organist: Ray Francis Brown

All manual ranks 61 pipes, pedal ranks 32 pipes, unless otherwise noted.

Voices—33. Ranks—42. Stops—36. Borrows—
2. Pipes—2229.

GREAT (unenclosed)

Quintadene, 16 ft.
Principal, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Doublette, 2 ft.
Quinte, 1 1/3 ft.
Mixture, 4 ranks, 244
Trumpet, 8 ft.

SWELL

Rohrflöte, 8 ft.
Gambe, 8 ft.
Gemshorn, 4 ft.
Piccolo, 2 ft.
Cymbal, 3 ranks, 183
Dulzian, 16 ft.
Clarion, 4 ft.

POSITIV (Unenclosed)

Ranks 56 pipes unless otherwise noted.

Copula, 8 ft.
Praestant, 4 ft.
Rohrflöte, 4 ft.
Nazard, 2 2/3 ft.
Octave, 2 ft.
Blockflöte, 2 ft.
Tierce, 1 3/5 ft.
Fourniture, 3 ranks, 168

PEDAL

Principal, 16 ft.
Subbass, 16 ft.
(Quintadene, 16 ft., Gt.)
Octave, 8 ft.
Gedeckt, 8 ft.
Choralbass, 4 ft.
Mixture, 3 ranks, 96
Posaune, 16 ft., 44
(Dulzian, 16 ft., Sw.)
(Trumpet, 8 ft.)
Schalmey, 4 ft.

COUPLERS 6: G/P. S/P. Pos/P. Pos/G.
S/Pos.
COMBONS 26: G-5. S-5. Pos-5. Pd-5. General-6.

Dedicated: January 12, 1959

Recitalist: Virgil Fox

Organist: Frank Taylor

Voices—29. Ranks—37. Stops—47. Borrows—
5. Pipes—2036.

GREAT (Unenclosed)

All ranks 61 pipes unless otherwise noted.

Quintadene, 16 ft.
Spitzprinzipal, 8 ft.
Holzgedeckt, 8 ft.
Octave, 4 ft.
Spillflöte, 4 ft.
Rausch Quinte, 2 ranks, 122
Plein Jeu, 3-5 ranks, 244
Chimes (in Swell box)
Great 4 ft.
Great Unison Off

SWELL

All ranks 68 pipes unless otherwise noted.

Rohrflöte, 8 ft.
Viola Pomposa, 8 ft.
Viola Celeste, 8 ft., 56
Spitzflöte, 4 ft.
Octavin, 2 ft.
Scharf, 3 ranks, 183
Bassoon, 16 ft.
Trompette, 8 ft.
Rohr Schalmei, 4 ft.
Tremulant
Swell 4 ft.
Swell 16 ft.
Swell Unison Off

CHOIR

All ranks 68 pipes unless otherwise noted.

Nason Flute, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft., 56
Spitzgamba, 8 ft.
Koppelflöte, 4 ft.
Principal, 2 ft., 61
Tierce, 1 3/5 ft., 61
Krummhorn, 8 ft.
Tremulant
Choir 4 ft.
Choir 16 ft.
Choir Unison Off

PEDAL

Contrebasse, 16 ft., 32
(Quintadene, 16 ft., Gt.)
(Rohr Bass, 16 ft., Sw., 12)
Octave, 8 ft., 44
(Rohrflöte, 8 ft., Sw.)
(Super Octave, 4 ft.)
Fourniture, 2 ranks, 64
Posaune, 16 ft., 44
(Bassoon, 16 ft., Sw.)
(Trumpet, 8 ft.)
(Rohr Schalmei, 4 ft., Sw.)
(Chimes, Gt.)

COUPLERS 14:

Gt.: S-16-8-4. C-16-8-4.
Ch.: S-16-8-4.
Pd.: G-8. S-8-4. C-8-4.

COMBONS 25: G-5. S-5. C-5. P-5. General-5.

CANCELS 1: General

REVERSIBLES 3: GP. SP. Full Organ.

CRESCENDOS 3: S. C. Register.

Rectifier: ORGELECTRA

Blower: ORGOBLO



RAY FRANCIS BROWN

AEOLIAN-SKINNER ORGAN CO., INC.
Boston, Massachusetts
Chauncy Organ
ST. PETER'S CHURCH
Weston, Massachusetts

VIRGIL FOX

Concerto No. V

Come sweet death

Passacaglia

Communion

Grand Pièce Symphonique

Giga

Greensleeves

Fantasy and Fugue on "How brightly

shines the morning Star"

Handel

Bach

Bach

Tournemire

Franck

Bossi

Vaughn Williams

Reger

THE AMERICAN ORGANIST

IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS RECITALS AND CONCERTS

E. POWER BIGGS, Trinity Episcopal Church, Detroit, Mich., January 5.

Balletto del Granduca	Sweelinck
Concerto No. 3 in G	Soler
Concerto No. 2 in B flat	Handel
Variations in E Major	Handel
Fantasia and Fugue in G minor	Bach
Noël Suisse	Daquin
Noël en Musette	Daquin
Noël Grand Jeu et Duo	Daquin
Rhosymedre	Vaughan Williams
Sonata in G Major	Elgar
First Movement	

Miss Viola Petit, in continuing her courageous efforts in presenting organ recitals to the Detroit public, has shifted the scene of operations from the Art Institute organ to delightful old Trinity Church, where resides an 1898 Jardine organ of tracker action and of considerable tonal charm. Mr. Biggs is one of three organists presented this season—Philip Steinhause and Gordon Young, being the other two recitalists.

After having heard Biggs many times over the years, one can pretty well predict what a Biggs recital will be, placing the writer in the same predicament as the newspaper scribes who must report a recital by one of the best established concert hall artists for the umpteenth time.

That Mr. Biggs is the artist at the height of his powers there is no question. The organ itself presents no technical problems. Biggs' decision on things-musical is definite—there is no question of authority in his playing. He was decidedly at home on this little Jardine organ. There was rhythmic vitality through the whole program and his use of the organ was judicious.

Enjoyment was marred by the one thing that so many writers have commented on—that being Biggs' merciless staccato touch, regardless of musical style or period. In Daquin this may have been acceptable, but in Vaughan Williams it was a bit far-fetched.

Sweelinck and Soler were performed with great flair but it was in the Handel concerto where Mr. Biggs hit his stride. Curiously, in the first movement, dotted rhythms were played as if in 12/8 meter, which would seem to be inconsistent with current writings of musicologists who stress that dotted figures receive the value of a double-dot in Baroque music. Biggs' pedals slapping was most objectionable during the playing of this work. No doubt the trackers are worn after more than a half-century of use, but it seemed unnecessary to have such thunderous noise every time the pedals were played.

The Bach Fantasia and Fugue represented two extremes—the fantasia was tossed off lightly, with an almost flip attitude to the point where the essence was absolutely lost. On the other hand, the fugue was a sensation, played at a blazing clip, absolutely clean at all times, and producing a dazzling effect.

Rhosymedre was so choppy that all charm and beauty were lost.

This was the writer's first hearing of the Elgar Sonata and after this playing he is not too sure he has yet heard it, for again, extreme staccato touch make it almost impossible to recognize themes, form or anything else. Obviously, a lot was going on—it is a difficult piece—but the writer cannot honestly say any more than this.

Mr. Biggs' great popularity through the media of recordings, radio and TV was attested by an SRO audience in Trinity Church. Kent McDonald

GEORGE MARKEY, Grace Episcopal Church, Utica, N. Y., January 6.

Prelude, Fugue and Chaconne	Buxtehude
As Jesus stood beside the Cross	Scheidt
Basse et Dessus de Trompette	Clérambault
Prelude and Fugue in A minor	Bach
Sonata No. 1 in F minor	Mendelssohn
Scherzetto	Vierne
Heroic Piece	Franck
Litanies	Alain

This was an evening of sheer delight. From every aspect, the music was the dedicated offering of a genius of interpretation and a supreme master of his instrument. When such lovely sounds of well chosen organ tone are projected in relaxed phrases that seem to spring organically from the essence of the music itself, all critical barriers are down and one surrenders one's self to the joy of listening, hoping the sounds will go on forever.

Before coming to Utica George Markey played in Philadelphia, and, by February 1 his tour covered almost the entire country. If he treated audiences everywhere to his wonderful crescendi, which are so smooth they mock the crescendo pedal—if he gave as inspired performances as he gave in Utica—there were new windows opening to new people with bells on their toes and in their heads, stars falling out of heaven to earth, and new eyes dancing at the mention of words organ recital. Alastair Cassels-Brown

SCHOLA CANTORUM of NEW YORK, Hugh Ross, conductor. "Music of the Moravians." Robert Elmore, organist; Marguerite Willauer, Hallie Nowland, sopranos; William Lewis, tenor; Fague Springmann, baritone; orchestra. Hunter College Assembly Hall, New York, Jan. 18.

The Israelites in the Desert C. P. E. Bach Sinfonia in D Major Friedrich Schwindl Bis dereinst mein Stundlein

Schlägt Francis F. Hagen

Siehe da eine hütte

Gotte K. G. Reissiger

By Thy meritorious death Chr. L. Latrobe

Glory to God Christian Gregor

Aria "Nel mirar quel sasso amato (Sant'

Elena al Calvario) J. A. Hasse

Athalie, Act I J. A. P. Schulz

Chorale Preludes for Organ

On "Seelenbraütingam" Robert Elmore

On "O Sacred Head now wounded" J. P. Kellner

The Passion "Der Tod Jesu" K. H. Graun

A wonderfully chosen program of seldom heard music—a magnificently trained and performing choral and instrumental group. The result: a most rewarding evening despite intense cold and a long trip to attend.

After my "exposure" to Moravian music

last October in Bethlehem, Pa., I was most eager to hear the well-known Schola Cantorum perform Moravian music—the first time so far as I know that a professional musical body, performing in a secular hall, has offered this music to the public in New York, perhaps anywhere else.

Hugh Ross' conducting left no doubt in the mind of any performer who worked with him. He is energetic, knows the music under his command and transmits this knowledge with excellence, taste and forthrightness. As indicated above, his choices of works from the large body of Moravian music now available left nothing to be desired. The evening was one of great variety even though this was music from a relatively small period, late 18th and early 19th century.

There is not space to remark upon each work individually, regrettably. I can say, however, that there was not one instance of second-rate material in evidence. The only change from the above program was the deletion of Mr. Elmore's composition, which it was announced could not be played effectively on the organ in this auditorium.

The work of the soloists was without vocal blemish, for the most part; Robert Elmore's accompaniments, mostly in continuo form, were considered and in character, and his playing of the Kellner chorale prelude was in excellent restraint. Chorus and orchestra performed with excellence throughout, with the possible exception of a few bloopers from the trumpets in the Bach.

This reporter hopes he may have the pleasure of hearing this aggregation again. The Schola will be heard with Leonard Bernstein and the New York Philharmonic on March 26, 27, 28 and 29 in performances of Handel's "St. John Passion," and for its 50th anniversary concert the Schola will present Bach's "Mass in B minor" with members of the New York Philharmonic on April 7. R. B.

E. POWER BIGGS, Grace Episcopal Church, Silver Spring, Md., January 16.

Balletto del Granduca	Sweelinck
Concerto No. 3 in G Major	Soler
Concerto No. 2 in B flat	Handel
Fantasia and Fugue in G minor	Bach
Litanies	Alain

Rhosymedre Vaughan Williams

Sonata in G Major Elgar

Those who braved icy streets and drifting snow arrived to find a candle-lit church with no heat. Mr. Biggs was on hand, but no Electric Power! As the hour for the recital approached, the host rector appeared to announce that repairs were under way on the lines, but as yet there was "currently no current" for the organ.

At intervals he reappeared to inquire the wishes of the audience. He was assured that they wished to wait yet a little longer. After 24 minutes, the lights flashed on, then off, then on once more. The heat came on and the organ motor finally started. But alas, part of the organ is exposed, and directly in line with a blower connected with the heating system, and this had near-disastrous results as the program went on.

The opening group was characterized by Biggs' usual clarity, crispness, sense of contrast, and inexorable rhythmic drive. The Soler particularly showed consummate artistry in the handling of the duet style of registration, contrasting flute with reed, flute with light Diapason, and all with light 8-foot pedal. The changes never once interrupted the flow of the music. This group was by far the best of the program.

With the Handel, the effects of the rise in temperature began to show. Changes of manual became almost changes of key. Some of the carefully worked-out effects in the concerto were spoiled by badly out of tune

individual pipes here and there. The variations turned out to be the original harpsichord version of "The Harmonious Blacksmith," at times not so harmonious. Despite the vagaries of intonation the desired scheme could be followed.

The Bach brought some rather original registration ideas, such as treating certain portions of the Fantasia as quiet little trios, which hardly seemed in keeping with the monumental structure of the work. Tempo seemed unduly fast. The Fugue, because of the limited resources of the organ, lacked a great climax in its final episode and cadence.

With the Alain the effects of the temperature change were particularly upsetting. Rhosymedre was registered in a strangely thick and muddy manner, and was much too loud.

It was a treat to hear the Elgar. But a romantic work as this needed the space of an English cathedral and the somewhat less precise tonal structure of a larger organ for its proper realization. A "classic" organ just does not suffice for the great works of the romantic period, and even some of the larger Bach works do not have the grandeur they should.

William O. Tufts

MUSIC FOR ORGAN



Harry W. Gay

TRANSCONTINENTAL MUSIC PUBLICATIONS, 1674 Broadway, New York 19, N. Y.

Herbert Fromm: SUITE OF ORGAN PIECES ON HEBRAIC MOTIFS, 24 pages, \$3.

It is interesting that this small volume should appear so soon after the little manual on harmonization of the Jewish modes, by Dr. Isadore Freed. The music is welcome since the pieces can be performed by organists in any denomination. Backgrounds of the pieces are drawn from Hebraic sources, but the sources themselves are rather widely separated, lending to greater probable interest in the music. Contents are: Psalm, Hassidic Interlude, Out of the Depths, Pastoral, Cantillation, and Song of Praise—all interesting, useful and rhythmically varied, should have considerable appeal.

WORLD LIBRARY OF SACRED MUSIC, 1846 Westwood Ave., Cincinnati 14, Ohio.

Ulisse Matthey: PASTORALE E MUSETTA, 8 pages, no price listed.

Matthey, a rather famous Italian organist and teacher who died in 1947, has written a piece of contrasting moods. The pastoral is rather nostalgic while the musette is very sparkling. This is worth having since it is different from most things we ordinarily see, is effective recital material for both teacher and student. Music is somewhat on the easy side, but the musette requires a little more than easel technique on the manuals.

Giocondo M. Fino: ROSA MISTICA, 7 pages, no price listed.

This is not Matthey, but pleasant. G. M. Fino has subtitled this "Aspirazione," a kind of "communion with arabesques." It is effective enough, especially for use in the

Mass or some higher Protestant communions, permits some colorful registrations.

Antonio Valente: VERSI SPIRITUALI, 32 pages, no price listed.

The name Valente is familiar to all organists as an important Neapolitan master of the 16th century. This collection contains the complete verses in their several forms, with indications of Gabrieli ideas and devices. The 43 verses are all built on plainsong modes, are designed for liturgical use. While useful, they are of even greater historical interest, for one could do well to compare the techniques illustrated with those of works appearing 20 or 30 years later, by Titelouze and Scheit.

B. SCHOTT'S SONS, Mainz, Germany.
Flor Peeters: ALTE ORGELMUSIK AUS ENGLAND UND FRANKREICH, 37 pages, \$2.75.

This collection of early English and French music is of the usual type, with lots of material, some of it published as early as 1900 by Guilmant. Selections range from a half-page to two and three pages. Fortunately some of the better music is presented: English composers include Clarke, Croft, Byrd, Gibbons, Bull, Stanley, et al. French works are by the usual greats of the period—Titelouze, Raison, de Grigny, Couperin le Grand, even two pieces from the Attignant collection. Style in the 35 titles is familiar to all.

Peeters: ALTNIEDERLANDISCHE MEISTER, 37 pages, \$2.75.

This is music by Sweelinck, A. van den Kerckhoven, Cornet, de Macque, et al, on two staves. One man seems out of place: C. J. van Helmont (1715-1790). The music is mainly the sight reading variety, but strong material in itself, with vigorous pursuit of contrapuntal style strongly in evidence. It is curious to note that the great Charles Guillet, whose position has been so well described by Dufourcq, is represented by only one piece. Pieces are short, are useful at those places where fill-ins are needed. It is well to have such brief dignified material available for such spots.

Joseph Ahrens: CANTIONES GREGORIANAE PRO ORGANO (3 vols.). Vol. I, 26 pages, \$2.25. Vol. II, 24 pages, \$2.25. Vol. III, 39 pages, \$3.

I wish the composer had written a good sonata instead of these liturgical pieces. They are strikingly original and severe music, are most useful for theoretical study as well as performance. The point is that some churches might find this material a little unwelcome, even though they should not. Pages go by with no bar lines (fortunately) and the composer spares nothing in his attempt to say what he has in mind. Many pieces are difficult. Double pedal is used, rhythms are very often complex. Original sources for thematic material are given before each piece. One might question the necessity of writing for the organ in such a style. This music is valuable, but the strained techniques militate against a wide acceptance; still, organists should rise above the drudgery so often their lots and produce music of worth. These pieces could well be what some need. It would be well to see if what Ahrens has to say is something we want said in our particular situations.

BOOKS

Harry W. Gay

EDWARD B. MARKS MUSIC CORP., 136 West 52 St., New York 19, N. Y.

Walter Ehret: THE CHORAL CONDUCT-

TOR'S HANDBOOK, 48 pages, \$2.

This is a concise little volume whose chapters have "verses," each divided into important words or sentences and such. If elaboration is presented, it is given in smaller type—a great aid for easy reference. Chapters include: Rehearsal Procedures, Presenting a New Choral Work, Dynamics, Tempo, Consonants, Tone Color, Audio Aids, Staging, and Program and Performance Suggestions.

It becomes clear from this that the book is directed also toward public school music or choral work at collegiate level. This is, of course, Mr. Ehret's background. Some of this is useful for the church musician, much being what we learned in first-year choral conducting and training.

However, as is generally the case again, no one of us has all the answers; and our individual development is the result of the composite of our own experiences and of others. There are a number of things in this book with which many of us might disagree, but for many, there are things of value. Sometimes it takes only one thing to reshape a sagging musical program, even in church. If such can be found in this book for anyone with such a problem, it will have been worth the cost. We must keep a sense of awareness—therefore, this book is recommended.

CHORAL MUSIC



Samuel

Walter

H. W. GRAY CO., INC., 139 East 48 St., New York 17, N. Y.

W. Glen Darst: REJOICE TODAY, SATB accompanied, easy, 7 pages, 22¢.

Written in the form of a hymn anthem, this easy piece is suitable for Thanksgiving and other festive occasions. The first verse is in unison, the second in three parts, and the final one (except for the ending) in two parts. The three-part section is well written considering the difficulties inherent in writing for SAB. It is in a traditional style, interest being maintained by the use of free rhythm.

George Mead: COMMUNION SERVICE, SATB unaccompanied, moderately easy, 12 pages, 30¢.

There are set the Responses to the Commandments, 3-fold Kyrie, 9-fold Kyrie, and Benedictus qui venit—the Gloria is not included. The 9-fold Kyrie is more elaborate and a little more difficult than the 3-fold. Dr. Mead takes great care in making the music follow the normal flow and accent of the words, writes in a somewhat modal style and in keeping with the mood of the communion service. This would make a fine addition to your choir library.

David H. Williams: LAMB OF GOD, SATB with soprano and baritone solos, accompanied, moderately difficult, 30 pages, \$1.

This Passion, taking 30 minutes to perform, should find use during Lent and especially Palm Sunday (the Gospel for the day is an account of the Crucifixion), or Good Friday. The organ part is well written

and in general easy. Mr. Williams uses both dissonance and open chords (no thirds) to heighten the dramatic effect. This work will make a welcome change from the too-often heard Stainer, Dubois and Maunder.

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N. Y.

Earl Rogers: FROM THE PSALMS, SATB unaccompanied, moderately difficult, 27 pages, 40¢.

There are three separate pieces, the first from Psalm 90, the second a setting of the entire Psalm 23, and the third using selected verses. Psalm 23 uses a narrator, and texts are acceptable to both Christian and Jewish services. This is music in a fine contemporary idiom—not lush but a bit stark and objective, and well suited to the texts. Unisons, octaves and open chords are freely used. The third setting is the type of music oft-times heard by college glee clubs—a sacred text but with a freer, more concert type writing. I urge you to look at these Psalms—they may seem too difficult for an average choir but I believe they are worth the effort required to master them.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

W. K. Stanton: LIGHT'S ABODE, CELESTIAL SALEM, SATB accompanied, moderately difficult, 11 pages, 35¢

Here is a big, festive work, with words by Thomas a Kempis, ending with a doxology. Organ part is independent and well written. Antiphony is used effectively between chorus and organ, and there are homophonically interesting voice lines in a traditional style with rhythmic vitality and varied modulations. This is a big anthem with drive.

C. F. PETERS CORP., 373 Fourth Ave., New York 16, N. Y.

Healey Willan: FATHER, WE PRAISE THEE, SATB accompanied, easy, 5 pages, 25¢.

MARION, SATB accompanied, easy, 7 pages, 20¢.

O QUANTA QUALIA, SATB accompanied, easy, 7 pages, 20¢.

O STRENGTH AND STAY, SATB accompanied, easy, 4 pages, 20¢.

For choir directors needing hymn anthems, the above will be welcome. "Father, we praise Thee" uses the French tune "Christe Sanctorum." "O strength and stay" uses the Genevan Psalter "Donne Secours" and the other two use the tune of the title. Four-part writing is found in some verses, unison in others. They are traditional in style.

J. S. Bach: MOTET III—Jesu, meine Freude, SSATB unaccompanied (with reduction of voice parts for piano), German and English, rather difficult, 56 pages, 90¢.

Bach: MOTET V—Komm, Jesu komm—double SATB chorus, accompanied with continuo realization, German and English, rather difficult, 56 pages, 90¢.

Bach: MOTET VI—Lobe den Herren, SATB, accompanied with continuo realization, German and English, moderately difficult, 29 pages, 75¢.

Joseph Haydn: MISSA SOLEMNIS in B flat Major, SATB with four solo voices, accompanied (orchestral parts available from publisher), Latin, moderately difficult, 60 pages, \$1.50.

These are fine new editions of old works which should be of interest for choir library additions or replacements.

COLORADO COLLEGE MUSIC PRESS,

MAY 1959

Colorado College, Colorado Springs, Colo. Guillame Dufay (1453): LAMENTATIO SANCTAE MATRIS ECCLESIAE CONSTANTINOPOLITANAE, soprano and tenor with two instruments or keyboard, French and Latin, medium difficulty, 7 pages, 30¢.

This is excellent material for historical programs; edition is clear and readable. It may be of interest to note that this music was printed with the use of a "musical" typewriter.

This work is from a series published by Colorado College which includes sacred and secular music, mostly SATB unaccompanied. There are in addition to the Dufay, anonymous works and pieces by Jannequin, Mouton and Charpentier.

NEW RECORDINGS

Charles

Van Bronkhorst



ROBERT ELMORE, Two Canterbury label 12" LPs, available only from Magnetic Recorder and Reproducer Corp., 1533 Cherry St., Philadelphia 2, Pa. No price listed. Record MRR-270:

Rhythmic Suite Elmore
Piece Heroique Franck
Toccata and Fugue in D minor Bach

Record MRR-293: Brahms: Organ Preludes and Fugues—Preludes and Fugues in A minor and G minor; Fugue in A flat minor; Chorale Prelude and Fugue on "O Traurigkeit."

These two disks were recorded and released some years ago, in fact before Mr. Elmore's appointment to Central Moravian Church in Bethlehem, Pa. Probably due to lack of promotion, both records have remained virtually unknown; it was only by accident that I stumbled onto them.

Record 270 is unique in that it features a 3-manual Möller rebuild (1951) which was prepared for 55 stops but which when recorded provided only 20 stops, from 18 ranks! The organ is in the Chapel of Valley Forge Military Academy, Wayne, Pa. Listening to these recordings I found it hard to believe that the organ had such limited resources. Excellent acoustics, skillful registration and superior engineering combine for results that are, sound-wise at least, perfection itself.

Bach's well-worn Toccata is given a rousing performance which commands and maintains attention with dazzling technique, exciting tempi and a musical freedom that is individual but always in good taste.

Franck is played similarly but gives me a feeling of haste in several spots, notably where the second theme returns over a recurring B and F sharp figure in the pedals; from here to the end I prefer more restraint, even though Mr. Elmore's performance is accurate and brilliant.

The artist's own Rhythmic Suite is well known to most organists by virtue of its popular second movement—Pavane—which has been a recital favorite for several years. For those who already have the excellent recording of this Suite by Edward Linzel (see TAO, Nov. 1955), the present version offers definitive performance plus better "presence."

The collection of Brahms works (Record

293) is especially welcome, these four works being too seldom heard. The organ used is a 4-manual Möller of 58 stops in the Cathedral Church of St. John, Wilmington, Del. While this instrument boasts some 30 more ranks than the Valley Forge organ, dead acoustics dampen any apparent advantages. Playing and recording are generally excellent, making one wish the smaller instrument had been used here also.

CHOIR OF THE CATHEDRAL OF ST. JOHN THE DIVINE, New York, Alec Wyton, organist and master of the choristers; Word label 12" LP W-4014, price not listed.

"Music of the Episcopal Church"	
O lux beata Trinitas	Fayrfax
Praise ye the Lord ye children	Tye
Nunc dimittis (Short Service)	Byrd
Fauxbourdon to the Magnificat	Morley
Thou knowest, Lord, the secrets of our hearts	Purcell
The Sacrifice of God is a troubled spirit	Greene
Psalm 23 (Anglican chant)	Goss
Nunc dimittis (Service in B flat)	Stanford
Oculi omnium	Wood
Oh how amiable are Thy dwellings	Vaughan Williams
Sanctus and Benedictus (Missa Cantuariensis)	Rubbra
The Nicene Creed	Wyton
Benedictus es, Domine in B flat	Sowerby

Music for the Anglican Communion, from the 16th to the 20th centuries, performed by the traditional choir of boys and men in an appropriate cathedral setting. Mr. Wyton's choir of 40 boys and 18 men sings with authority, precision, good diction and a pleasing tonal blend in this fine recording of significant church music. It must, however, be pointed out that with the exception of the final work by Leo Sowerby, this is all *English* composition, written expressly for the Church of England, therefore making the title "Music of the Episcopal Church" misleading, in a sense.

While the Episcopal Church is part of the Anglican Communion, which is world-wide, it does not seem completely correct to give the impression—even by so devious a possible implication—that English composers are just about the only ones who can write for the Episcopal Church in America. This, of course, in no way affects the quality or performance of the music recorded.

While most of the music is unaccompanied, several pieces feature the choir with organ support. Of these I especially enjoyed Stanford's Nunc dimittis and Sowerby's Benedictus es, Domine. This outstanding recording was produced by Paul Mickelson, with informative program notes (including a separate 4-page insert containing complete texts) by Mr. Wyton.

CHANCEL CHOIR OF FIRST PRESBYTERIAN CHURCH, Detroit, Mich., Gordon Young, organist and choirmaster; Grosse Pointe label 12" LP 15486, \$4.95 plus postage, from the church, 2930 Woodward Ave., Detroit 1, Mich.

Thou knowest, Lord, the secrets of our hearts	Purcell
Call to remembrance	Farrant
Jesu, Thou my joy, my all	Bach
He, watching over Israel (Elijah)	Mendelssohn
Forever worthy is the Lamb	Tchaikovsky
Sanctus (Requiem)	Fauré
Bless the Lord, O my soul	Ippolitov-Ivanov
O how amiable are Thy dwellings	Vaughan Williams
O Lord, our Governor	Gadsby
Praise	Rowley
Sing praises	Glarum

Come Christians, join and sing Williams
O sacred feast Willan
Now let us all praise God and sing Young

The 42-voice Chancel Choir records a truly representative program of music from their regular service repertoire. Mr. Young has developed a well-sounding group that sings clearly and musically with a good blend at all dynamics levels. The organ accompaniments are generally appropriate and properly balanced; only possible exception—the pedal part in Mendelssohn, which seems to stand out in spots.

While individual conductors will disagree with certain interpretative aspects of some pieces—tempos, freedom, etc.—in most cases the results are musical and worshipful. The comparison between Wyton and Young versions of duplicated Purcell and Vaughan Williams music is interesting.

While Mr. Wyton's tempos are of necessity somewhat dictated by excessively-reverberant cathedral-type acoustics, Mr. Young has no such excuse for his much slower tempo in the Purcell. On the other hand, his choir takes full advantage of its sympathetic acoustical situation to give a much faster-moving and exciting reading of the Vaughan Williams. Two others I particularly enjoyed were the Fauré and Glarum works.

Only production faults are: 1) a switch in listing on side one, reversing the order of Ippolito-Ivanov and Fauré (on label and jacket) from actual recorded order; and 2) lack of individual bands between recorded numbers, making it impossible to play sections separately.

Clark B. Angel
First Congregational Church
Eau Claire, Wisconsin

RONALD ARNATT
Christ Church Cathedral
Saint Louis, Missouri
Exclusive Management:
Continental Concert Management
630 N. 31st, East St. Louis, Ill.

Heinz Arnold
F.A.G.O., D.Mus. (Dublin)
Stephens College
Columbia, Missouri
RECITALS

ATKINSON
CHARLOTTE ORGANIST WILLIAM CHOIRMASTER
The Community Church Vista, California
Army and Navy Academy Carlsbad, California
RECITALS AND LECTURES IN THE WEST

Recitalists

ORGAN SOCIETY OF SYDNEY (Australia)—Six Sunday Afternoon Concerts, St. John's Church, Maroubra:

June 22, 1958—Vincent Sheppard, organ, with harpsichord, flute and string orchestra: Sonatas 2 and 1 for Organ and Strings, Mozart; Italian Concerto, Bach; Variations on Mein junges Leben hat ein End, Sweelinck; Sonata for Flute and Clavier, Bach; Prelude and Fugue in G, Buxtehude; Brandenburg Concerto No. 1, Bach.

June 29—Colin Sapsford, organ, with

Lorene Banta
Ph. D.
Phillips Academy
Andover, Massachusetts

HERMAN BERLINSKI
Associate Organist
Temple Emanu-El
Instructor in Music
Cantor's Institute of
The Jewish Theological Seminary
New York City

EDWARD BERRYMAN
The University of Minnesota
University Organist
The Cathedral Church of St. Mark
Minneapolis

WARREN BERRYMAN
Sac. Mus. Doc.
Head, Organ and Church Music Dept.
BALDWIN-WALLACE CONSERVATORY
Berea, Ohio

Paul Allen Beymer
W A L I R O
Boys Choirs
Christ Church, Shaker Heights 22, Ohio

Richard Keys Biggs
Blessed Sacrament Church
HOLLYWOOD
Address: 6657 Sunset Blvd., Hollywood

harpsichord, treble recorder, string orchestra; Sonatas 4 and 5 for Organ and Strings, Mozart; Sonata for Treble Recorder and Clavier, Telemann; Chromatic Fantasia and Fugue, Bach; Concerto No. 4, Handel; Auf meinen lieben Gott, Buxtehude; Christus, der ist mein Leben, Pachelbel; Ein' feste Burg, Walther; Brandenburg Concerto No. 2, Bach.

July 6—Vincent Sheppard, organ, with soprano, instrumental soloists, string orchestra: Sonatas 2 and 3 for Organ and Strings, Mozart; Pastoral in D minor, Fugue in G minor, Two Sonatas in C, Scarlatti; Sonata No. 5 for Flute, Violoncello and Clavier, Bach; Sonata No. 2 for Organ and Strings, Boyce; Vater unser in Himmelreich, Jesu, meine Freude, Brandenburg Concerto No. 3, Bach.

July 13—Colin Sapsford, organ, with soprano, solo string and wind instruments, harpsichord, string orchestra: Sonatas 5 and 6 for Organ and Strings; Mozart; Evening Hymn (Blessed Virgin Mary's Exposition), Purcell; Trio Sonata in E flat for Strings and Organ Continuo, Arne; Toccata in E minor, Bach; Largo, Martini; Brandenburg Concerto No. 4, Bach.

SETH BINGHAM
Teacher of Church Musicians
F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

WILLIAM G.
BLANCHARD
Organist
Pomona College
Claremont Graduate School
The Claremont Church
Claremont California

R. E. H. C.
BOSTON
SOmerst 6-6655

Alastair Cassels-Brown
M.A. (Oxon.), F.R.C.O.
Grace Church
Utica, New York

Clarence Dickinson
CONCERT ORGANIST
Organist and Director of Music
The Brick Church
NEW YORK CITY

July 20—Vincent Sheppard, organ, with soprano, harpsichord and string orchestra; Sonatas 8 and 9 for Strings and Organ, Mozart; group of songs; Fantasias 9 and 10, Telemann; Concerto No. 1, Handel; Voluntary in G Major, Boyce; Voluntary 1 in E Major, Walond; Brandenburg Concerto No. 5, Bach.

July 27—Colin Sapsford, organ, with harpsichord, recorder, flute, string orchestra; Sonatas 10 and 13 for Strings and Organ, Mozart; Quartettino for Three Treble Recorders and Organ, Scarlatti; Sonata in D, Two Sonatas in A Major, Pastorale Sonata in C, D, Scarlatti; Sonata No. 4, Bach; Pastorale Symphony for Organ and Strings, Manfredini; Allein Gott in der Hoh sei Ehr', Dies sind die heil'gen zehn Gebot, Brandenburg Concerto No. 6, Bach.

Again TAO calls special attention to an indication of what is being done musically "down under." There is ample cause for close study of the above six programs, as well as congratulations to the Organ Society of Sydney.

CHARLES H. FINNEY, Tremont Temple Baptist Church, Boston, Mass., Nov. 16: Prelude in G, Purcell; Partita—O God Thou faithful God, Bach; Aria (Concerto 12 for strings), Allegro (Concerto 10), Handel; Study on Sun of my soul, Finney; Rhosymedre, Vaughan Williams; Jerusalem, thou city built on high, Karg-Elert; Lullaby on two ciphering notes, Ballade in the Phrygian mode, Alain; Improvisation on requested hymntunes; From Greenland's icy mountains, Bingham.

FRED HOWARD PARKER, First Presbyterian Church, Columbia, S. C., Nov. 23:

Agincourt Hymn, Dunstable; Two Intonations, Gabrieli; Praise God, ye Christians, Buxtehude; Fifers, Dandrieu; Fugue in D Major, Bach; Sketch in C minor, Schumann; Introitus, Liszt; Beloved Jesus, Brahms; 24 Preludes Liturgiques No. XXII, Litazie; Rhosymedre, Vaughan Williams; Psalm 150, Kee; Poème Mystique, Purvis; Toccata, Titcomb. Mr. Parker was assisted by groups sung by the Columbia College Choir, Guthrie Darr, director.

HERBERT L. WHITE, Jr., Faculty Recital, Iowa State Teachers College, Cedar Rapids, Nov. 2: Toccata in C minor, Muffat; Passacaglia in D minor, Buxtehude; Prelude and

Fugue in A minor, Bach; Choral in A minor, Franck; Scherzo, Litaize; Prelude and Fugue in B Major, Dupré.

MARIES (Schumaker) BLATZ, Washington Cathedral, Washington, D.C., Dec. 7: Dialogue et Muzeé, Dandrieu; Prelude, Fugue and Chaconne, Pachelbel; An wasserflüssen Babylon, Wachet auf, ruft uns die Stimme, Bach; La Nativité, Langlais; Les Bergers, Dieu parmi nous (La Nativité du Seigneur), Messiaen.

ROBERTA GARY, Kilbourn Hall, Eastman School of Music, Rochester, N. Y., Nov. 24: Adagio, Allegro, Adagio (K.594), Mozart; Unter den Linden grüne, Sweelinck; Prelude and Fugue in C Major, Bach; L'Ascension, Messiaen; Scherzo, Duruflé; Toccata, Sowerby.

EDOUARD NIES-BERGER (conductor and organist), chamber choir and string orchestra, First Congregational Church, Los Angeles, Calif., Dec. 21: The Annunciation, Schütz; Adagio and Rondo (K.617), Mozart; Sleep of the little Jesus, Busser; Concert Variations on Christmas Carols, Salzedo; Benedictus qui venit in nomine Domini, Karg-Elert; Sonatas 13, 1, 15, Mozart.

CHARLES SHAFFER, Hunter Mead Residence, Pasadena Calif., Dec. 6 and 7: Allegro and Choral (Symphony 2), Vierne; Six Kleine Präludien und Intermezzi, Schroeder; His left hand is under my head, How fair and how pleasant, Dupré; Fantasy for Flute Stops, Sowerby; Wachet auf, ruft uns die Stimme, Nun komm', der Heiden Heiland, Prelude and Fugue in B minor, Bach.

T. CURTIS MAYO, Indiana University School of Music, Dec. 18: Prelude and

Alfred M. Greenfield

NEW YORK UNIVERSITY
NEW YORK 53, N. Y.

Franz

Herrenschwand, Ph. D.

San Francisco

GEORGE FAXON

Trinity Church, Boston
BOSTON UNIVERSITY

DAVID HEWLETT

CHURCH OF THE RESURRECTION
NEW YORK

HOWARD KELSEY

Washington University
SAINT LOUIS 5, MO.

Jack Fisher

St. Clement's Memorial
Episcopal Church
Saint Paul 4, Minnesota

d. deane hutchison

first congregational church
portland, oregon

June Caldwell Kirlin

Organist and Composer
Fairfield, Iowa

Maurice Garbrant

M.S.M., F.T.C.L., MUS.DOC.
Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

JOHN HUSTON

First Presbyterian Church
New York City

KENT McDONALD

St. James Episcopal Church
Birmingham, Michigan

HARRY WILBUR GAY

Wilson College

Chambersburg, Pennsylvania

FRANK B. JORDAN, Dean

Drake University
College of Fine Arts
DES MOINES 11, IOWA

JANET SPENCER MEDER

Children's Choir School
Washington, N. J.
Box 134

Fugue in G minor, Buxtehude; Trio Sonata in C Major, Passacaglia and Fugue, Bach. RUSSELL SAUNDERS, Drake University (University Christian Church), Ames, Iowa, Dec. 9: Prelude and Fugue in G minor, Buxtehude; Suite for Organ, Larson; Toccata, Adagio and Fugue in C Major, Bach; Ballada for Viola and Organ, Sowerby (Margaret Davis Kew, viola); Prelude and Fugue on B A C H, Liszt.

BARCLAY WOOD, All Saints Church, Worcester, Mass., Jan. 12: Three Early Spanish Toccatas, Casanovas, Seixas; Fantasia and Fugue in D minor, Lübeck; O God, be merciful unto me, Passacaglia and Fugue, Bach; Prelude, Reger; Fugue, Bender; Homage a Frescobaldi (complete), Langlais.

H. WILLIAM HAWKE, Grace United Church, Ganoque, Canada—a series of four recitals:

Feb. 1: Choral in A minor, Franck; Prelude and Fugue in F minor, Aria: My heart ever faithful, Bach; Preambule, Cortège, Complainte, Vierne; Aria: Jerusalem thou that killest the prophets (St. Paul), Mendelssohn; Musical Clocks, Haydn; Benedictus, Reger; Heroic Piece, Franck.

Barbara J. Owen
FIRST BAPTIST CHURCH
Fall River, Massachusetts
President
ORGAN HISTORICAL SOCIETY

Richard Peek
S.M.D.

Covenant Presbyterian Church
Charlotte, N. C.

Leonard Raver

Season 1958-1959
EUROPE

ALBERT RUSSELL

ASYLUM HILL
CONGREGATIONAL CHURCH
UNIVERSITY OF HARTFORD
HARTFORD, CONNECTICUT

CHARLES SHAFFER

Organist
First Methodist Church
Santa Ana, California

Feb. 8: Prière in C sharp minor, Franck; Prelude and Fugue in A Major, Aria—Take me for Thine own, Bach; Epitaphe, Prelude, Canon, Vierne; Aria—When I think upon Thy goodness, Haydn; Berceuse, Bonnet; Flute Solo and Gavotte, Arne; Cortège and Litany, Dupré.

Feb. 15: Choral in B minor, Franck; Toccata and Fugue D minor, Aria—Now the sheep secure are grazing, Bach; Meditation, Idylle melanconique, Madrigal, Vierne; Aria—These are they that came (The Holy City), Gaul; Suite for a Musical Clock, Handel; Harmonies du Soir, Karg-Elert; Carillon-Suite in D, Mulet.

Feb. 22: Choral in E Major, Franck; Prelude and Fugue in G minor, Aria—Break in grief, Thou loving heart, (St. Matthew Passion), Bach; Reverie, Divertissement, Canzon, Vierne; Aria—There is a green hill far away, Gounod; Sketch in D flat, Schumann; Fugue in C sharp minor, Honegger; Toccata (Symphony 5), Widor.

Mr. Hawke was assisted in this series by Pearl Mabee, soprano.

ROLLINS COLLEGE, Winter Park, Fla., Organ Vespers.

CATHARINE CROZIER, Jan. 7: Fantasia and Fugue in G minor, Bach; Three Noëls, Daquin; The Angels (The Nativity), Messiaen; Offertory for Epiphany Sunday, Tourtemire; Heroic Piece, Franck.

JERALD HAMILTON, Jan. 14: Prelude and Fugue in C minor, Vaughan Williams; My heart is ever yearning, Brahms; Variations on Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in E flat Major, Bach.

CATHARINE CROZIER, with Alice Anderson, soprano, and string ensemble, Robert

Hufstader, conductor, Jan. 21: Chorale Variations on Praise God the Lord, ye sons of men, Walther; Voluntary in A Major, Stanley; Voluntary in D Major, Boyce; My soul doth magnify the Lord (two settings), Chaconne in D minor, Pachelbel; O Gottes stadt (solo cantata), My heart is filled with longing, Prelude, Fugue and Chaconne, Buxtehude.

WILLIAM TEAGUE, Jan. 28: Fantasia in F, Mozart; Kommst du nun, Jesu vom Himmel herunter, Bach; Symphonie de l'Agneau Mystique, de Maleingreau.

CHARLES SHAFFER, Calvary Presbyterian Church, Riverside, Cal., Jan. 18: Concerto del Sigr. Meck, Walther; Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in G Major (Great), Bach; Thema mit Variaties, Andriessen; Berceuse, Dupré; Prelude on Pange lingua, Sowerby; Fantasy for Flute Stops, Sowerby; Moment Musical, Robertson; Allegro (Symphony 2), Vierne.

CAROL LUIKART, Kilbourn Hall, Eastman School of Music, Rochester, N. Y., Jan. 13: Concerto in G Major, Ernst-Bach; Benedictus (Solemn Mass for Parish Use), Couperin;

GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH

WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music,

Union Theological Seminary, New York

Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER

Organist and Choirmaster

The Old Stone Church

CLEVELAND, OHIO

RECITALS

INSTRUCTION

Samuel Walter

St. John's
Episcopal Church

Stamford, Connecticut

SEARLE WRIGHT

Columbia University
Union Theological Seminary
New York City

GORDON YOUNG

Institute of Musical Art
First Presbyterian Church
DETROIT

Andante in F Major (K.616), Mozart; Passacaglia and Fugue, Bach; Choral in A minor, Franck; Deux Danse a Agni Vavishta, Alain; Prelude et Choral varie, Durufle.

ANDREA TOTH, Kilbourn Hall, Eastman School of Music, Rochester, N. Y., Jan. 19: Prelude and Fugue in E minor (Wedge), Bach; Domine Deus, qui tollis (Mass for Parish Use), Couperin; Choral in E Major, Franck; Sonata 2, Hindemith; Variations sur un Noël, Dupré; La Vierge et l'Enfant, Les Enfants de Dieu, Dieu parmi nous (La Nativité du Seigneur), Messiaen.

JAMES BOERINGER, assisted by Grace Nocera, violinist, Third Presbyterian Church, Pittsburgh, Pa., Jan. 26: Concerto in A minor, Vivaldi-Bach; Sonata 2 in A Major for violin and keyboard, Bach; Partita on Jesu meine Freude, Walther; Three Chorale Preludes on Welsh Hymn Tunes, Vaughan Williams; Prelude and Fugue on B A C H, Liszt.

ST. PAUL'S CHAPEL, Columbia University, New York, N. Y., January noonday recitals.

RALPH KNEERAM, Jan. 6: In dulci jubilo, In dir ist Freude, Dupré; Sonata on Psalm 94, Reubke.

SEARLE WRIGHT, Jan. 8: Cancion Religiosa, de Cabezón; In dir ist Freude, Das alte Jahr vergangen ist, Bach; Pastorale Dance, Milford, O Jesus süss, Peeters; Noël, Mulet; Carol, Whitlock; Vom Himmel hoch, Edmundson.

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ROBERT BARLEY

481 West King Street
YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Calvary Presbyterian Church
Riverside California

HAROLD CHANEY

organist harpsichordist
CHRIST CHURCH, CORONADO, CALIF.

Donald Coats

ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH
Bethlehem

DAVID DRINKWATER, Jan. 13: Fantasia in F minor, Mozart; Air and Variations, Sowerby; Variations on The Cruel Ship's Carpenter, Heiden.

WILMA JENSEN, Jan. 15: Prelude and Fugue in G Major, Bach; Diferencias sobre el Canto del Caballero, de Cabezón; Elevation, Couperin; Flute Solo, Arne; Symphonic Choral—Jesus, lead Thou onward, Karg-Elert; Antiphon on Ave Maris Stella, Dupré; Aria, Peeters; God among us, Messiaen.

RALPH KNEERAM, Jan. 29: Prelude and Fugue in E minor, Bruhns; Wo soll ich fliehen hin, Meine Seele erhebt den Herren, Wachet auf, Bach; Adagio, Premier Choral, Andriessen.

WALLACE M. COURSEN, JR., Jan. 22: Toccata, Adagio and Fugue in C, Bach; Brother James' Air, Greensleeves, Wright; Cantabile, Franck; Primavera, Bingham; Choralpartita on Grant us Thy merciful peace, Ahrens; Intermezzo, Toccata in B flat minor, Vierne.

GEORGE POWERS, Jan. 27: Kyrie, Gott Vater in Ewigkeit, Bach; Récit de Tierce en Taille, de Grigny; Sonata 3, Hindemith; Andante in F Major, Mozart, Toccata on Leoni, Bingham.

SEARLE WRIGHT, Jan. 29: Von Gott will ich nicht lassen, Buxtehude; Toccata in F Major, Bach; Les Bergers, Desseins éternel, Dieu parmi nous, Messiaen.

HAROLD FINK, First Unitarian Church, Brooklyn, N. Y., Feb. 8: Psalm 19, Marcello; Miserere mei, Wilkes; Prelude and Fugue in F minor, come Redeemer of our Race, Lo He comes with clouds, Bach; O come Emmanuel, Walton; Gothic Symphony, Widor.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Baldwin Piano Company will support a \$5,000 industrial fellowship in the Division of Engineering and Applied Physics, **Harvard University**, to provide financial help for students working in applied physics, including solid state physics and materials

HARRY H. HUBER

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.

TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

Warren E. Norden

Prince of Peace Lutheran Church
Main Line Reform Temple Beth Elohim
Philadelphia, Pa.

THE OGDENS

DAVID GEORGE
Concert Pianist St. Martin's Episcopal
Hiram, Ohio Chagrin Falls, Ohio

FRANK K. OWEN

ST. PAUL'S CATHEDRAL
CATHEDRAL CHOIR SCHOOL
Los Angeles 17, California

ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

science, or electronics and related fields . . . **San Diego Bach Chorus** sang Bach's "B minor Mass" Mar. 6, under the direction of Harold W. Baltz, chorus founder, with Harold Chaney playing the organ continuo . . . the 10th anniversary session of the **Salem College Summer Choir School**—a refresher course for choir directors, organists, vocal soloists and choristers—will be held at the college in Winston-Salem, N. C., June 15-20. Included in the faculty are Paul Peterson and Henry Pfohl.

"Organ Music of Bach and His



THEODORE M. FINNEY

Dr. Theodore M. Finney, head of the department of music history and literature at the University of Pittsburgh discovered an unknown Purcell anthem in an obscure English music shop. The work, "The Lord is King and hath put on His glorious apparel," (Psalm 93), was performed for the first time in at least two centuries on Dec. 22, 1958 in the university's Heinz Memorial Chapel. Dr. Finney, also director of musical activities at this university, was on a sabbatical leave, financed by grants from the Howard Heinz Endowment and the Vira I. Heinz Fund of the Pittsburgh Foundation.

The magnificently conceived program for the above event had as front cover the score in Purcell's hand of the newly-found anthem. The inside two pages were concerned with comments about the music to be performed, and a commentary about Arthur Poister, professor of organ at Syracuse University, who was guest organist for the occasion.

The final page was the listing of the music in the chapel:

Prelude: Fantasia and Fugue in G minor

Bach
Choir: Hear my prayer, O Lord

Purcell
O praise the Lord

Humfrey
Organ: Sonata on Psalm 94

Reubke

Choir: The Lord is King and hath put on His

Purcell
glorious apparel

Purcell
Finale Scene from Dido and Aeneas

Purcell

This program was followed by a torch light walk to the Cathedral and caroling in the Commons Room.

Predecessors," an 18-week series of radio programs by U. of Illinois Prof. Russell H. Miles, will be broadcast next fall through facilities of the **National Association of Educational Broadcasters**. The lectures will be illustrated by hi-fi recordings by great organists . . . The Church Divinity School of the Pacific **Summer School of Church Music**, July 13 to 24, in Berkeley, Calif., will have Norman Mealy, as director, with a faculty including Leo Sowerby, Vernon de Tar, Peter Hallock, the Rev. Robert Rodenmayer, and others. Information may be secured by writing Mr. Mealy at CDSP, 2451 Ridge Road, Berkeley 9, Calif.

Of the 9 anthems getting the largest number of votes by the

WILLARD E. RETALLICK

Boy Choir Specialist
ALL SAINTS' CHURCH
Providence, R. I.

Joseph A. Surace

B.S., A.A.G.O., Ch.M.
Dipl. Liturg. Mus.
Casavant Representative

Russell Saunders

DRAKE UNIVERSITY
UNIVERSITY CHRISTIAN CHURCH
Des Moines, Iowa

J. Sheldon Scott

Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

WILLIAM SELF

St. Thomas Church
Fifth Avenue at 53 Street
New York City

Phillip Steinhaus

All Saints' Church
Pontiac, Michigan

Robert M. Stofer

M. S. M.
Organist and Choirmaster
Westminster Presbyterian Church
Dayton 2, Ohio

Senior Choir of First Congregational Church, San Bernadino, Cal., Leslie P. Spelman, organist-choirmaster, 7 were by contemporary composers: David McK. Williams (2), Philip James, Roberta Bitgood, John Ireland, Joseph Clokey, and Jane Marshall.

Philip James, Chairman, Prize Anthem Contest, **American Guild of Organists**, has announced that in the opinion of the judges no composition reached the Guild standards for such an award . . . The AGO National Council has authorized a new, non-academic certificate of accreditation in service playing, available to all members who pass the prescribed tests . . . On May 3, the **Choral Union of Southern Methodist University** sang Haydn's "Imperial Mass" and Handel's "Dettingen Te Deum" with Lloyd Pfautsch as conductor, the Rev. Robert E. Scoggin as organist, and SMU faculty members as vocal soloists, in this observance of Haydn (150)-Handel (200) year.

National Fellowship of Methodist Musicians annual meeting will be held July 12-17 on the campus of **Southern Methodist University**, Dallas. Among those participating on the program are Madeline Ingram, Ruth K. Jacobs, Katherine Becker,

frederick swann

THE RIVERSIDE CHURCH
new york city

Charles Doddsley Walker

DAVID

WEHR

Choral — Organ — Composition
First Meth. Church, Boise, Idaho

barclay wood

BOSTON

ALEC WYTON

*M.A. (Oxon.), F.R.C.O.,
Ch.M., F.A.G.O.*
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 86

— San Dimas —

— California —

Glen Johnson, Lloyd Pfautsch, William Teague, Nita Akin, Frederick Marriott, Robert Clark, Norma Lowder, Fred Gealy, Alsie H. Carleton, Cecil Stewart, Martha Comick, Bishop Ledden, and others.

Personals

Mr. and Mrs. William C. Atkinson have been appointed to head the music in the Community Congregational Church, Vista, Calif. Mr. Atkinson will be in charge of the choir, with Mrs. Atkinson as organist . . . **David A. Wehr**, minister of music, First Methodist Church, Boise, Idaho, and founder of the Symphonic Choral Society and Society Orchestra, directed the initial appearance of this aggregation in the Lenten portion of "Messiah" in the Boise High School Auditorium on March 8 . . . MGM Records has released the first album by **Richard Ellsasser**, serving as both organist and recording director. During his spring tour, Ellsasser air-traveled some 45,000 miles . . . **William Teague** was guest recitalist at the Festival of Contemporary Music, Louisiana State U., Baton Rouge, Apr. 7. On Apr. 13 he gave a recital and master class in Lincoln, Nebr., will appear in Wichita Falls



GUARD YOUR FAMILY

FIGHT CANCER WITH A
CHECKUP AND A CHECK!

AMERICAN
CANCER
SOCIETY

MAY 1957

June 16 and Dallas July 13-17 to conduct a workshop for the NAFOMM.



CHURCH MUSICIAN, Protestant, presently engaged, desires change to full-time position as organist only. Recital and teaching privileges requested. Applicant has M. Mus. (Organ) and over 10 years practical experience serving several denominations. With your request for applicant's resume, please include complete details of your position. Address The American Organist, Box S-3, 280 Broadway, Staten Island 10, N. Y.

POSITION WANTED — Organist and Choirmaster desires position as Minister of Music in Southern part of country. Bachelor and Master of

WANTED: MUSIC EDITOR. Protestant Religious Music Publisher. Excellent opportunity for the right musician. Write direct to Mr. E. B. Lorenz, LORENZ PUBLISHING CO., DAYTON 1, OHIO giving a resume of music training and background.

POSITION WANTED. Cathedral Organist and Music Director, now living in England, seeks immediate position in USA, with scope for playing, Cathedral-type choir directing, conducting and teaching. Episcopal church preferred but not essential. Administrative or publishing work will also be considered. Highly qualified academically, with excellent references. Sponsorship required. Full details exchanged in confidence only. Write Box F-3, c/o The American Organist, 280 Broadway, Staten Island 10, N. Y.

SUCCESSFUL ORGAN SALESMAN whose income is not \$15,000.00 per year should investigate this nationally respected, financially stable Pipe Organ Company. Address inquiries to The American Organist, Box R-6, 280 Broadway, Staten Island 10, N. Y.

FOR SALE—Due to installation of new pipe organ, remaining parts of 1890, Op. 1446 Hook & Hastings for sale: 58 note tracker chests, Great 12 ranks; Swell 15 ranks (no pipework) chests in fair condition \$75 each. Barker lever action good condition \$65. 3 manual detached tracker console 36 drawknobs, keys worn, 58 notes \$35. 32 note light oak pedalboard, good condition \$35. Buyer removes same. J. M. Bratton, Choirmaster, St. Mark's Church, 1160 Lincoln St., Denver 3, Colorado.

Music degrees. Experienced with multiple choir system. Now employed with successful musical program. References from clergy and laity. Write: Box O-6, The American Organist, 280 Broadway, Staten Island 10, N. Y.

WANTED — Cinema — Theatre — Radio — Unit Pipe Organ & Hope-Jones memorabilia. Alden Miller, 3212-34th Ave. South, Minneapolis 6, Minn.

POSITION WANTED—Organist and choirmaster, male, 34, desires position in Catholic Church. Has B.S., M.Mus., F.A.G.O., plus several years practical experience in liturgical music. Excellent references. Write: P-1, c/o The American Organist, 280 Broadway, Staten Island 10, N. Y.

FOR SALE: Used 2-manual harpsichord, 3 sets strings—8', 8', 4'; 5 pedals; 7 ft. long; keyboards 5 octaves —f-f. Write: Wendell H. Blake, P. O. Box 6, Texarkana, Texas.

FOR SALE—New custom-built three-manual electronic church organ. Provisions for adding additional tone generators. Available now below cost. Wonderful buy. Organcraft, 1209 E. Fayette St., Syracuse 10, N. Y.

ORGANISTS

(*See advertisement elsewhere in this issue)
(—Colbert-LaBerge Concert Management)
(x—Concert Management Roberta Bailey)

AKIN, Nita, Mus. Doc.[†]
3000 Hamilton Blvd., Wichita Falls, Tex.
ARNATT, Ronald^{*}
ARNOLD, Heinz^{*}
ARNOLD, Robert E., 74 Trinity Pl.,
New York 6, N. Y.
ATKINSON, Charlotte and William, Organist,
Choirmaster, Vista Community Church,
Army and Navy Academy, Carlsbad, Calif.

BAKER, Robert[†]
BANTA, Lorene^{*}
BARKER, Cyril^{*}
BARLEY, Robert^{*}
BERRYMAN, Edward^{*}
BERRYMAN, Warren L.^{*}
BEYMER, Paul Allen^{*}
BIDWELL, Marshall, Carnegie Institute,
Pittsburgh 13, Pa.
BIGGS, Richard Keys^{*}
BINGHAM, Seth^{*}
BITGOOD, Roberta^{*}
BLANCHARD, William G.^{*}

CASSELS-BROWN, Alastair^{*}
CHANAY, Harold^{*}
CLOKEY, Joseph W.^{*}
COATS, Donald^{*}
COCHEREAU, Pierre^{*}
COCI, Claire^{*}
Organ Studio, 175 W. 72 St., N. Y. 23, N. Y.
COKE-JEPHCOTT, Norman, Mus. Doc.^{*}
Bluegates, Stony Point-on-Hudson, N. Y.
COLBERT-LA BERGE CONCERT MANAGEMENT,
105 W. 55 St., New York 19, N. Y.
CONCERT MGT. ROBERTA BAILEY, 15 West
End Ave., Westboro, Mass.
COOPER, Harry E., Mus. Doc.; F.A.G.O.
Meredith College, Raleigh, N. C.
CRAIGHEAD, David^{*}
Eastman School of Music, Rochester, N. Y.
CROZIER, Catharine^{*}
Rollins College, Winter Park, Fla.

DEWEY, Robert C., St. Mark's Church, West
Orange, N. J.
DICKINSON, Clarence^{*}

EDMUNDSON, Garth, Mus. Doc.
New Castle, Pa.

EICKMEYER, Paul H.^{*}
EIGENSCHENK, Edward, Mus. Doc., 410 S.
Michigan Ave., Chicago 6, Ill.
ELLSASSER, Richard
Concert Organist
Ellsasser Enterprises
Post Office Box 1983
Hollywood 28, Calif.
ELMORE, Robert^{*}
130 Walnut Ave., Wayne, Pa.

FAXON, George^{*}
FINNEY, Charles H.^{*}
FISHER, Jack^{*}
FISHER, Norman Z.^{*}
FOX, Virgil^{*}

GARABRANT, Maurice^{*}
GARDEN, Charlotte, Mus. Doc., Sunnybrook
Road, Basking Ridge, N. J.
GAY, Harry Wilbur^{*}
GREENFIELD, Alfred^{*}

HAMILTON, John^{*}
HAVEY, Marguerite^{*}
HENDERSON, Charles N. M. M., St. George's
Church, New York 3, N. Y.
HERRENSCHWAND, Franz^{*}
HEWLETT, David^{*}
HILLIAR, Edgar, St. Mark's Church,
Mt. Kisco, N. Y.^{*}
HILTY, Everett Jay^{*}
HUBER, Harry H.^{*}
HUSTON, John^{*}
HUTCHINSON, D. Deane, 3701 S. E. Haw-
thorne Blvd., Portland 15, Ore.

JENSEN, Wilma^{*}
JORDAN, Frank B.^{*}

KELSEY, Howard^{*}
KETTRING, Donald D., Mus. Doc., East Liber-
ty Presbyterian, Pittsburgh 6, Pa.
KIRLIN, June Caldwell^{*}
KRAFT, Edwin Arthur, Mus. Doc., Trinity
Cathedral, Cleveland 15, Ohio

LINZEL, Edward, Church of St. Mary the
Virgin, 145 W. 46 St., New York 36, N. Y.

MAEKELBERGHE, August^{*}, 99 Market St.,
Mt. Clemens, Mich.
MARKEY, George B.^{*}
MASON, Marilyn^{*}
MCURRY, Alexander, Mus. Doc., 201 S. 21
St., Philadelphia 3, Pa.^{*}
McDONALD, Kit^{*}
MEDER, Janet Spencer^{*}
MIRANDA, Max Garver, B.M.; M.A.; A.A.G.O.
136½ 10 Ave., N.E., St. Petersburg 7, Fla.

MORGAN, Dr. Catharine, 2002 Byrd Dr., West-
over Woods, Norristown, Pa.
MUELLER, Harold^{*}

NIES-BERGER, Edouard, Los Angeles, Cal.
NOEHREN, Robert, University Organist, Uni-
versity of Michigan, Ann Arbor, Mich.[†]

NORDEN, Warren E.^{*}
OGDEN, George and David^{*}
OSSEWAARDE, Jack H., M.M.; A.A.G.O., St.
Bartholomew's Church, 109 E. 50 St., New
York 19, N. Y.
OWEN, Barbara J.^{*}
OWEN, Frank K.^{*}
OWEN, Robert^{*}

PEEK, Richard^{*}
PERHY, Roy^{*}
PICHÉ, Bernard, 27 Forest St., Lewiston, Me.
PORTER, Hugh^{*}
PURVIS, Richard^{*}

RAGATZ, Oswald, Mus. Doc., U. of Indiana,
Bloomington, Ind.
RAVER, Leonard^{*}
RETALLICK, Willard E.^{*}
RUSSELL, Albert^{*}

SCHOLIN, C. Albert^{*}
SCHREINER, Alexander, Ph. D., 1283 E. South
Temple St., Salt Lake City 2, Utah
SCOTT, J. Sheldon^{*}
SHAFFER, Charles^{*}
SELF, William^{*}
SPELMAN, Leslie P., Ph. D.; F.A.G.O.; U. of
Redlands, Redlands, Calif.
STEINHAUS, Philip^{*}
STOFER, Robert M.^{*}
SURACE, Joseph A.^{*}
467 C.P.W., Apt. 16-E, N. Y. 25, N. Y.
SWANN, Frederick^{*}
SWARM, Paul,
P. O. Box 7, Decatur 60, Ill.
SYKES, Lauren B.^{*}

TEAGUE, William^{*}
TUFTS, William O.^{*}

VAN BRONKHORST, Charles^{*}
VAN ZOEREN, Alan^{*}
VOLKEL, George William^{*}

WAGNER, W. William^{*}
WALKER, Charles Dodsley, Church of the
Heavenly Rest, Fifth Ave. & 90 St.,
New York 28, N. Y.
WALTER, Samuel^{*}
WEINRICH, Carl, 5 Evelyn Place,
Princeton, N. J.
WHITACRE, Arden, Winter Park, Fla.
WHITE, Ernest, M. P. Möller, Inc., Hagers-
town, Md.
WILLIAMS, Julian, Mus. Doc., 242 Walnut St.,
Sewickley, Pa.
WOOD, Barclay^{*}
WRIGHT, Searle^{*}
WYTON, Alec^{*}

YOUNG, Gordon^{*}

ORGAN BUILDERS

ASSOCIATED ORGAN BUILDERS OF AMER-
ICA, Robert Hillgreen, President
AEOLIAN-SKINNER ORGAN CO., INC., 549
E. Fourth St., South Boston 27, Mass.
AUSTIN ORGANS, INC., 156 Woodland St.,
Hartford 1, Conn.
CASAVANT FRERES LIMITTEE, St. Hyacinthe,
P. Q., Canada
CHURCH ORGAN CO., 17 Walton St., Nixon,
N. J.
HILLGREEN, LANE & CO., Alliance, Ohio
CHARLES McMANIS ORGAN CO., 10 & Gar-
field Sts., Kansas City 4, Kansas
M. P. MÖLLER, INC., Hagerstown, Md.
PIPE ORGANS, INC., 2724 W. Jefferson Blvd.,
Los Angeles 18, Calif.
CHESTER A. RAYMOND, 44 Spring St.,
Princeton, N. J.
REUTER ORGAN CO., Lawrence, Kans.
SCHANTZ ORGAN CO., Orrville, Ohio
SCHLICKER ORGAN CO., 1530 Military Rd.,
Buffalo 17, N. Y.
WICKS ORGAN CO., Highland, Ill.

EQUIPMENT

Castelight—See MURLIN
Electric Action—See REISNER
LA MARCHE MFG. CO.—Key-Action Current
3955 25 Ave., Schiller Park, Ill.
MURLIN MFG. CO., 200 Block South Ambler,
Quakertown, Pa.
ORGAN SUPPLY CORP., 540 E. 2 St., Erie, Pa.
Orgellectra—See La Marche Mfg. Co.
Orgoblo—See Spencer Turbine Co.

W. H. REISNER MFG. CO., Hagerstown, Md.
SPENCER TURBINE CO., Hartford 6, Conn.

MAINTENANCE

CHURCH ORGAN CO., 18 Walton St., Nixon,
N. J.
HALE ORGAN WORKS, 1403 Emmett St., El
Dorado, Arkansas
LOUIS F. MOHR & CO., 2899 Valentine Ave.,
New York 55, N. Y.
DOUGLAS PENNOYER, 455 Ft. Washington
Ave., N.Y.C., WA 3-1957. Also Chatham,
N. J.

CONSULTANTS

WILLIAM H. BARNES, 8111 N. St. Louis Ave.,
Skokie, Ill. (Organs)
WILMER T. BARTHOLOMEW, 1610 Rossman
Ave. S.E., Grand Rapids, Mich. (Organs
and Acoustics)
PAUL N. HAGGARD & CO., P.O. Box 685,
Oklahoma City, Okla. (Organs)
ROBERT R. MILLER, 3204 Raleigh St., Apt.
A., Dallas 19, Tex. (Organs)
ALBERT R. RIENSTRA, Dogwood Dr., Route
17, Morristown, N. J. (Acoustics)

ELECTRONICS

ALLEN ORGAN COMPANY, Macungie, Pa.
BALDWIN PIANO CO., Cincinnati 2, Ohio
ELECTRONIC ORGAN ARTS, 4878 Eagle Rock
Blvd., Los Angeles 41, Calif.

PUBLISHERS

CANYON PRESS, INC.
17 Kearny St., East Orange, N. J.
CHURCH MUSIC FOUNDATION
(A Nonprofit Corporation)
Paul Swarm, Director
P. O. Box 7, Decatur 60, Ill.
H. W. GRAY CO., INC., 159 E. 48 St., New
York 17, N. Y.
J. FISCHER & BRO., Harristown Road, Glen
Rock, N. J.
MARVIN MUSIC EDITION, 260 Handy St.,
New Brunswick, N. J.

CONSERVATORIES

oberlin conservatory of music, Ober-
lin, Ohio
WESTMINSTER CHOIR COLLEGE, Prince-
ton, N. J.

TAO STAFF

THE AMERICAN ORGANIST, 230 Broadway,
Staten Island 10, N. Y. Gibraltar 8-3598
Ray Berry, Editor and Publisher
Mrs. Dorothy R. Berry, Business Manager
Macfarland Co., Advertising Representative,
8 Elm St., Westfield, N. J., Adams 3-4602;
New York City: REctor 2-4733
STAFF WRITERS
Clark B. Angel, First Congregational Church,
3 Ave. & Broadway, Eau Claire, Wis.
Ronald Arnatt, Christ Church Cathedral, St.
Louis 3, Mo.
Lorene Banta, 22 Salem St., Andover, Mass.
Herman Berliner, 5110 Post Rd., New York
71, N. Y.
Rowland W. Dunham, 533 Mapleton Ave.,
Boulder, Colo.
Jack Fisher, 901 Portland Ave., St. Paul 4,
Minn.
Harry W. Gay, Box 59, Wilson College,
Chambersburg, Pa.
William A. Goldsworthy, 2331 State St., Santa
Barbara, Calif.
Franz Herrenschwand, 101 Capra Way, Apt.
304, San Francisco 23, Calif.
June Caldwell Kirlin, 204 Highland Ave.,
Fairfield, Iowa
Kent McDonald, 355 W. Maple St., Birming-
ham, Mich.
Barbara J. Owen, 178 Pine St., Fall River,
Mass.
Leonard Raver, P/A Muller, Guido Gezel-
straat 1, Amsterdam Zuid, Holland
Allan Sly, 39 Bay St., Squantum 71, Mass.
William O. Tufts, 9051 Riverview Rd., S. E.,
Washington 22, D.C.
Charles Van Bronkhorst, 1527 Bidwell Dr.,
Chico, Calif.
Samuel Walter, 612 W. 112 St., N. Y. 25, N. Y.

CONSOLES BY REISNER

There is something markedly different about a Reisner Console, whether it's custom made to your exact specifications or whether it's one of Reisner's famous standard models.

All Reisner Consoles are engineered by leading technicians in the organ component field and are hand built by master craftsmen whose skill and artistry is evident in every Reisner masterpiece. All Reisner Consoles are backed by the famous Reisner guarantee of quality workmanship and high standards of performance that has made Reisner the leader in its field for over fifty years.

More and more church committees, ministers, funeral directors, professional organists, and builders of organs for the home are discovering that Reisner all-electric consoles offer the design and styling that is complimentary to any interior and that their ease of installation and reliability of performance make the Reisner Console a must when they are modernizing their present organ or installing a new instrument.

STYLING, CRAFTSMANSHIP, RELIABILITY . . . THE REASONS FOR REISNER®

For more than fifty years Reisner All-Electric components for the organ industry have been sold only through organ builders and organ maintenance men. Reisner has established and maintains this policy as means of protecting you, the users of its products.

If you are planning to modernize your present organ or install a new organ contact your organ serviceman concerning the use of Reisner made, all-electric components or beautifully designed Consoles.

The men who know recommend Reisner.

*Organ builders and servicemen are urged to write for the new Reisner catalog.

THE *W.H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

NOW BOOKING

EAST
OCT.-NOV. 1959

WEST
FEB.-MAR. 1960



ARDEN WHITACRE

ORGAN ARTIST

*"Combining brilliance with a flawless technique,
Mr. Whitacre's concerts have been an outstanding
success wherever he has played."*

New Management: WHITACRE ASSOCIATES
WINTER PARK, FLORIDA, BOX 962